

JAN 7 1924

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The Art News

ANTIQUES
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ART AUCTIONS

An International Pictorial Newspaper of Art

VOL. XXII, NO. 12 WEEKLY

NEW YORK, JANUARY 5, 1924

Entered as second class mail matter,
N. Y. P. O., under Act of March 3, 1879

PRICE 15 CENTS

A Portraitist's Portrait Done by an Etcher



"A LEGIONAIRE"
Drypoint by
CLARENCE H. ROWE

In the Eighth Annual Exhibition of the Brooklyn Society of Etchers at the Brooklyn Museum

The subject of this is Seymour Thomas, portrait painter, who gave the etcher a half-hour sitting. It takes its title from the ribbon of the Legion of Honor of France, conspicuous on the lapel of the painter's coat.

Art Students "As Others See Them"



"THE ART STUDENTS"
By MARGARET FITZHUGH BROWNE

In the Ninth Exhibition of Contemporary American Oil Paintings at the Corcoran Gallery of Art

There is novelty in this work at the Corcoran show inasmuch as it is a sort of mirror for every art student who goes to look at the pictures.

This Landscape by Mr. Kotz Will Be Shown in Youngstown



"SNOW CLAD HILLS"
By
DANIEL KOTZ

One of a group of landscapes by this artist which will be exhibited at the Butler Art Institute, Youngstown, Ohio, from January 10 to 24.

A Landscape at the Brooklyn Show

"WHITE HOUSE BY THE SEA"
Etching by
BEATRICE S. LEVY

In the Eighth Annual Exhibition of the Brooklyn Society of Etchers at the Brooklyn Museum

Here is a landscape handled in the spirit of decoration which counts for so much in a print. Miss Levy is a Chicago artist.



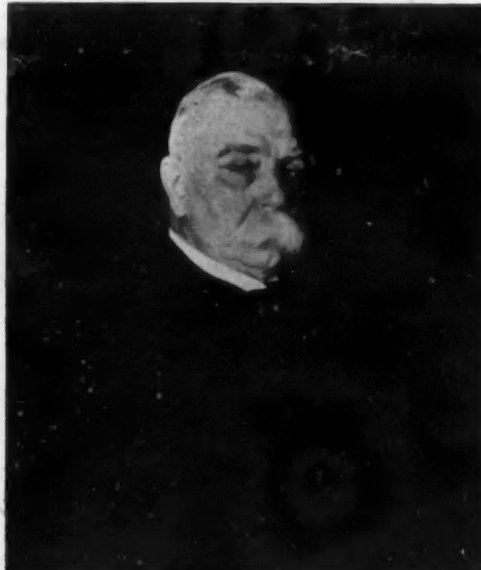
Decorative Print by Mr. Bradshaw



"THE CLOISTER—BRYN MAWR"
Etching by G. A. BRADSHAW
In the Eighth Annual Exhibition of the Brooklyn Society of Etchers, at the Brooklyn Museum

This print has the beauty of design and the light and shade which make the "architectural etching" so attractive to collectors.

Corcoran Buys Portrait



"PORTRAIT OF JOHN G. JOHNSON"
By LEOPOLD SEYFFERT

This painting, which is one of the finest portraits ever executed by Mr. Seyffert, has just been purchased by the Corcoran Gallery of Art from the Grand Central Art Galleries of New York from the William A. Clark Fund and will go into the Corcoran's permanent collection.

A Glimpse of Italy by Mr. Burr



"VENTIMIGLIA"
Etching by GEORGE ELBERT BURR
In the Eighth Annual Exhibition of the Brooklyn Society of Etchers, at the Brooklyn Museum

The lightness and subtlety that mark this etching of the little Italian seaport are characteristic of the prints by Mr. Burr, whose home is Denver and whose theme is the world. A series of etchings of the American desert is one of his finest achievements.

Sir Joseph Duveen's Gift to the French Institute of New York



"LE PARC"

Courtesy of the French Institute of New York

By BERNARD BOUTET DE MONVEL

Sir Joseph Duveen has given to the French Institute of New York a large painting entitled "Le Parc" by Bernard Boutet de Monvel. The artist is the son of the late Maurice Boutet de Monvel, known as the painter of scenes in the life of Joan of Arc.

Bernard Boutet de Monvel is well known in Paris. The French government recently bought for the Luxembourg his portrait of the etcher Naudin,

the young rival of Forain. Otto H. Kahn, some years ago, gave to the Pennsylvania Museum a large painting by him entitled "The Fatherless." Mortimer L. Schiff presented another painting by this artist to the Brooklyn Museum, "The Blue Cart." The Carnegie Institute bought from the last International his painting, "The Great Mother."

The picture just acquired by the French Institute is charming in tone and

of a highly decorative character. It represents ladies and gentlemen of the Second Empire, walking and chatting in a garden in which it is easy to see a combination of the Luxembourg Garden, in Paris, and the Grand Trianno, in Versailles. The color is fresh, and the historical element is interesting to students of art and history. The French Institute of New York, while young, already possesses a representative collection of modern French paintings.

MANY SALES MADE AT CORCORAN SHOW

Total of \$28,700 Is Realized Thus Far—One Picture Brings \$5,000—Prendergast's Prize Work Sold

WASHINGTON—Sixteen pictures have already been sold for \$28,700 at the current exhibition of Contemporary American Painting at the Corcoran Gallery of Art. Ten are for the Corcoran's permanent collection. Among these are John C. Johansen's "Portrait of the Artist's Family" and Maurice B. Prendergast's "Landscape with Figures," which was awarded the third William A. Clark prize and the Corcoran bronze medal.

Mrs. Harry Payne Whitney has purchased two pictures, Rockwell Kent's "Sunlit Valley" and Allen Tucker's "Baker's Island, Mount Desert."

Among the other sales are "Late Afternoon" by Bayard H. Tyler, "Sleep" by Walter Ufer, "Light Lightning" by Catherine Carter Critcher, "Girl with Cat" by Cecilia Beaux, "Portrait of the late John G. Johnson" by Leopold Seyffert, "Wissataquoik River Drive" by George H. Hallowell, "Eleanor" by Lillian Westcott Hale.

The highest price paid to date for a single picture is \$5,000. The Corcoran Gallery holds the record of the world

(Continued on page 7)

The New Policy

"The new policy of showing reproductions of pictures at current shows in THE ART NEWS strikes me as a decided improvement and one which will do a tremendous amount of good in many ways. You bring the shows to many who would love to see them and find it impossible to do so; you bring to the notice of art lovers and dealers the unknown painter whose merit gets him into a good exhibition and whose reputation should at least be started on its way. You furthermore stimulate a desire for pictures—to possess them and execute them. I am sure this weekly publication of good things in art will be an enormous factor in spreading the art gospel, and your circulation will grow in consequence. Perhaps the increase in your circulation and advertising will enable you occasionally to issue a rotogravure section, say once a month, as a special attraction."—Extract from a letter written by Theodore J. Morgan, Washington, D. C.

[EDITOR'S NOTE.—THE ART NEWS wishes to assure Mr. Morgan and all its other friends that further improvements will be made as soon as they become practicable. Ever since its new owners took control, on April 1, 1921, all the profits of THE ART NEWS have been expended in improving it.]

ARTISTS ARE URGED TO REDUCE PRICES

Art Association of Grand Rapids Criticises American Painters for Values They Put on Work

GRAND RAPIDS, Mich.—In its last monthly Bulletin the Grand Rapids Art Association makes a plea for lower prices for pictures. As an organization which is building up a museum, to be largely made up of American paintings, its opinion should be representative of similar institutions elsewhere and should therefore be of interest to American artists generally.

"The extravagant prices asked by modern painters place an automatic restriction upon a general spread of the art spirit," says the association. "Had the old masters put a corresponding value upon their work, would Italy, Spain, France and Holland be the great depositories of art that they are today? Of course one must give due consideration to the fact that the high cost of living has taken a mighty boost since the days of Velasquez, and one room and kitchenette in New York calls for an income that would have dazzled the painter at the court of King Phillip IV. But even allowing for all that, are we not going to absurd lengths in this matter of prices?"

"A recent catalogue gives the price of an 8x12 inch painting by one of our living artists as \$1,200; another 17x13 inch canvas is priced at \$2,000; a 13x9 1/2 at \$1,000. These are, to be sure, by men of large reputation, and they can get away with it—in New York. But do these figures really tend to spread the possession of good art in these United States? We think not.

"Artists make unceasing complaint of the lack of sales, and heaven knows they have reason, but the remedy lies largely in their own hands. Sales could be made if prices were not prohibitory to the general public, and the artists in the long run would reap greater profit. Why is it not better to sell a painting at a moderate price than give it storage year after year in the studio?"

"We once held a certain group exhibition by well known American artists. A very interesting medium-sized canvas was priced at \$500. Five years later we gave a one-man show by that artist, and the same picture appeared with the same price attached! This is probably no isolated instance.

"One unfortunate phase of the situation is that the artists by featuring high prices have queered the public—in the large art centers at least. They have taught them to judge value by price, and now the public think a moderately priced painting can have little value, and give it scant consideration. An artist therefore with only an embryo reputation places as high a price on his work as the one who has a large name. His work may be as good, or better, but the public buys names and is mostly likely to pass him by. So there are wheels within wheels, and a good-sized monkey-wrench might be the best thing for the machinery."

A Sargent for Melbourne

LONDON—Sargent's portrait of General Sir William Birdwood (the gift of Sir Abe Bailey), has been despatched to Melbourne together with the Courbet, Millais and de Wints acquired on behalf of the Fulton Bequest through Frank Rinder. The Australian National Gallery is growing steadily in the importance of its treasures.

J. Stewart Barney To Have Exhibition



"BREAKNECK POND-BAR HARBOR" By J. STEWART BARNEY

One of Mr. Barney's landscapes in his exhibition at the Kingore Galleries, a show which will be opened tomorrow afternoon (Sunday) with a reception.

In the Kingore Galleries there will be opened tomorrow afternoon with a private view for his friends the third annual exhibition of the landscape paintings of J. Stewart Barney, the show to continue until Jan. 19. Forty-six canvases will be included in groups of scenes in and around Newport and Bar Harbor, and in Scotland, Vermont and Massachusetts, White Sulphur Springs and in North

and South Carolina. Most numerous of the pictures from one of these places are those painted at Bar Harbor, numbering nineteen. These particular pictures are the only serious works that ever came from the "Barharbozon school," a title applied by one of its members to a group of four painters who worked together last summer at the Maine resort and of which Mr. Barney was the only professional artist.

A VELASQUEZ AND A DURER FOR VIENNA

Painting by the Spaniard Discovered in the Imperial Castle, the Dürer Found in Florence

VIENNA—The Historical Museum has been enriched by two important acquisitions: a small, though very attractive portrait by Dürer of 1505, which was the date of his second sojourn in Italy. A young Venetian woman is depicted. The canvas was recently discovered in Florence. The manager of the Museum, Hofrat Glück, asserts that there is no doubt whatever about the authenticity of the work.

The other acquisition is a Velasquez that came into the possession of the Austrian imperial family in 1759 and was rediscovered in a depository of the castle. It is a portrait of the Infanta Margherita Theresia, slightly damaged on the edge. After the necessary restoration, the picture will be shown to the public.—F. T.

Paintings Lost in a Fire

SAN FRANCISCO—Fire in one end of a building occupied by Rabjohn & Morcon destroyed paintings by Armin Hansen, William Ritschel, W. C. Watts, C. S. Price and Mrs. Reiber.

NEW SOCIETY EXHIBIT HAS A WIDE RANGE

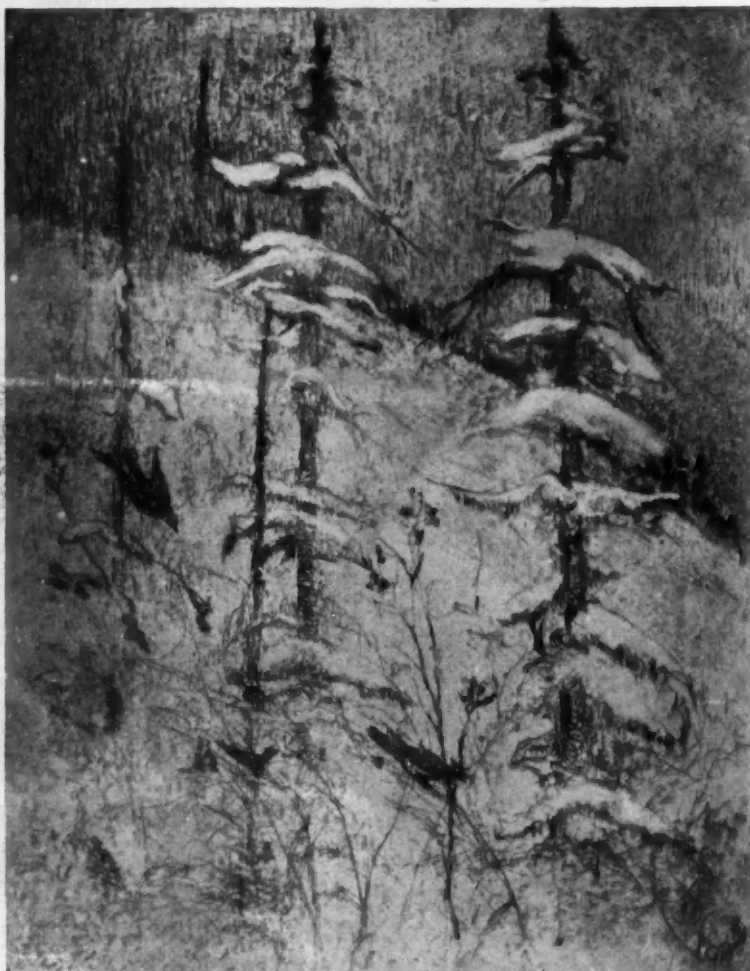
Fifth Display Includes 184 Works of All Kinds—Members to Illustrate Talks During Show

The fifth exhibition of the New Society of Artists was opened in the Anderson Galleries on the afternoon of Jan. 2 with a crowded private view. It includes 184 works of all kinds and ranging from the mannered symbolism of Rockwell Kent to the coolly academic portrait of "Mrs. C." by Edmund C. Tarbell.

The Tarbell portrait looks as much out of place in this assemblage as does Paul Dougherty's colorful and lively "Summer Sea" hanging between the static compositions by Kent, this trio of pictures being quite the most unhappy and discordant effect achieved by the hanging committee. At opposite ends of the two large rooms are two large canvases that represent dignity and banality in the New Society, the first being George Bellows' "The Crucifixion of Christ" and the second the "Child on a Hobby Horse" by W. J. Glackens.

Bellows' "Crucifixion" aims at being intensely dramatic and achieves this in the figure of the Christ and the suggestion of the disturbance in the elements in the stormy sky. But in the figures at and around the foot of the cross he

Etcher Catches the Spirit of Winter



"DOUGLAS FIRS IN WINTER"

Etching by L. G. MORRISON

In the Eighth Annual Exhibition of the Brooklyn Society of Etchers. Seldom has a mood of nature been so irresistibly caught as in this winter hillside theme by Mr. Morrison.

A Water Color Portrait by Mrs. Baker



"HELEN"

Water color by ELIZABETH GOWDY BAKER

In the annual exhibition of the Aquarellists at the Milch Galleries Mrs. Baker has achieved fame through her water color portraits.

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is merely theatrical, in the attitudes of the two Marys, in the male figures and in his color scheme. The large Glackens picture is naively childish in representation while the range of tones shows his clinging to the Renoir palette as faithfully as ever, even more so it appears.

Of the contributing members who develop their familiar manners into effects of freshness Gifford Beal does unusually well in his "Rockport Church." Works which contribute strength to the show are Randall Davey's "Duck Hunter," the dead birds being a particularly brilliant bit of still life; Ernest Lawton's "Old Barn" and "Summer Porch," the first of these being his finest achievement of recent years; Edmond Quinn's fine head of Eugene O'Neill, quite the most distinguished piece of sculpture in the show, and Maurice Sterne's remarkable study in oil called "Eggs and Water" in which eggs are eggs uncompromisingly. As a piece of pure bravura in the use of practically two tones this canvas is the outstanding feature of the show and reveals the finest there is in Sterne's art as his affectively simple "Child's Head" shows it at its depths of the commonplace.

Others represented are Mahonri Young, Gertrude V. Whitney, Albert Sterner, Eugene Speicher, John Sloan, F. G. R. Roth, Boardman Robinson, Maurice Prendergast, Joseph Pennell, Gari Melchers, Van Deering Perrine, Jerome Myers, Chester Beach, Reynolds Beal, Stirling Calder, Robert W. Chanler, Timothy Cole, Guy Pène Du Bois, John Flanagan, Samuel Halpert, Robert Henri, Leon Kroll and Dodge MacKnight.

This (Saturday) evening George Luks will paint a portrait and give a talk on portrait painting in the auditorium at the Anderson Galleries, this being the first of a series of illustrated lectures to be given under the direction of the New Society by its members. The second lecture will be by Albert Sterner on the night of Jan. 19 and the third and last by Mahonri Young on the night of Jan. 26, when he will model a portrait of Joseph Pennell from life. The exhibition will continue until Jan. 31.

Henri Exhibits Type Studies

Robert Henri is showing seven heads of children and half-length type studies in the Macbeth Gallery until Jan. 21. Several of these have been seen before but they have that quality that makes it

a sincere and abounding pleasure to see them once more.

His smiling "Irish Lad" has all of Mr. Henri's affection for that race, as well as some of his suavest and tenderest tonal qualities. In this company may also be included the "Edna," one of his red-haired young women with rose-and-cream complexions and the "Hawaii and Navajo," a half-length study of a young Hawaiian woman posed against a Navajo blanket, in which the painting and modeling of the flesh is almost the finest thing in this line that even he has done.

Once again we see "Jimmie in Blue Jumper" and two variations of that adorable child Agnes, once in a scheme of red and again in red and blue. For childish seriousness, however, Agnes is likely to be overlooked in the grave wistfulness shining deep in the eyes of "Bernie in the Persian Shawl," quite the finest piece of painting in this interesting show.

Grace Ravlin at Macbeth's

A newcomer to the Macbeth Gallery is Grace Ravlin, who is showing a group of eight canvases there until Jan. 21. Limited though they are in number these paintings reveal Miss Ravlin as an artist with an intensely personal viewpoint, a palette all her own and with nothing about her work to arouse reminiscences of the influence of any other painter, although modern French traditions are in the background of her spirited colorful works.

Just how personal, individual and animated Miss Ravlin can be with her medium is shown to the full in such markedly contrasted compositions as the "Corpus Christi Procession, Palma da Mallorca" with its solid scheme of tan and dull red, and the delicately lovely "Van Cortlandt Mansion" with its pale, sun-washed sides masked by a great tree in its springtime greenery, and the animation of "The Plaza" with a military procession marching down Fifth Avenue. The two flower studies, "Peonies" and "Majorca Poppies," while brilliant and competent in handling have none of the distinction which sets her other work apart from that of our average woman painter.

Symbolism by Mr. Learned

A. Garfield Learned, who exhibits at the Ainslie Galleries, is at heart more

interested in the things of the spirit man than in anything material, and for this reason that part of his exhibition which is devoted to such subjects as "Unfoldment," "Dominion," and "Souls Gathering Experience" must be judged rather for their meaning than their expression.

This is, of course, hardly the ground on which a work of art should be judged. To some these pictures will appear weak and inane, others will be profoundly moved, but rather out of sympathy with the religious sentiment expressed than for their draughtsmanship. Not that the drawing is faulty, but the figures are weak. When the subject is purely abstract, as in the picture in which an upward sweep of light denotes the unfoldment of the soul, the result is more successful.

(Other reviews on pages 5 and 6)

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C. F. L. de Wild's Art Collection To Be Sold To Settle His Estate



"PIETA," WOODEN CARVING FLEMISH, XVI CENTURY
Courtesy of the Anderson Galleries

Through the death of Carel F. L. de Wild, which occurred more than a year and a half ago at Larchmont, N. Y., there has come upon the market a collection of furniture, paintings and objects of art which was assembled by a man who not only was an artist but who also was an authority upon art in its many forms and its many ages—Mr. de Wild himself. His artistic property is to be sold at the Anderson Galleries on Jan. 18 and 19 by order of the executors of his will.

Mr. Wild was best known among those who possess collections of art as a restorer of paintings. Such was his reputation in this line, in fact, that in 1921 the University of Pennsylvania made him a professor, engaging him to give instruction in "The Science of Painting and the Care, Preservation and Restoration of Paintings." He gave two lectures, and then his health failed and he had to abandon work.

Writing of Mr. de Wild and his work, Dr. R. M. Riefstahl says: "His name very rarely appeared in the papers when an important painting stirred the casual interest of the reporters or the public, but the ten collectors who in this country equalling in quality those of the great museums of Europe, knew that he was their best counsellor. The late J. P. Morgan, the late H. C. Frick and Joseph E. Widener may be mentioned among them."

Born in Kessel, Holland, in 1870, Mr. de Wild studied art first at The Hague, then in Vienna and later in Berlin. He won a gold medal at the Louisiana Purchase Exposition at St. Louis in 1904, and one

of the pictures which he showed there was bought by the Museum of Dordrecht, Holland. For the next decade he was associated with the firm of Goupil in Paris and that of the Messrs. Knoedler in New York. In 1916 he established a studio at 753 Fifth Ave.

Much of the furniture in the collection is Dutch of the XVIIth and XVIIIth centuries and many of the paintings are by Dutch artists. Among the pictures are those of Breitner, Israels, De Bock, Maris, Mettling, Mauve, Boelofs and Mesdag, drawings by Gainsborough and Boucher, a canvas by Guardi, a self portrait by Gauguin and an oil by Whistler. There also are carvings and bronzes of past centuries and many other objects of artistic worth.

More Porcelains for Bearsted

LONDON—Lord Bearsted, noted for his collection of Chelsea porcelains as well as for a motor-spirit, has bought the Chelsea group "Una and the Lion," which was found by Albert Amor when catalogued as Dresden at a sale here. The same purchaser has obtained also the famous Dudley vases which were similarly identified by Mr. Amor some three years ago.

Two London Art Firms Unite

LONDON—An interesting alliance has recently been formed of the firms of Mr. Leonard Partridge, brother of Mr. Frank Partridge, of King St., and of Mr. Basil Dighton, of 3 Savile Row, W. Mr. Dighton's stock is being taken over by the new partnership.

COROTS AND OTHER FINE WORKS IN SALE

Homer Lee Collection to be
Disposed of at the Metropolitan
Art and Auction Galleries

Two of the most important of the paintings by foreign and American masters from the collection of the late Homer Lee which are on exhibition at the Metropolitan Art and Auction Galleries are landscapes by Corot.

Both pictures are given in Robaut's catalogue raisonné; the larger one (No. 2365 in that work) was purchased by M. Durand-Ruel from the Corot sale. The picture entitled "The Wind" is a landscape without figures, developed in rich greens and browns and having a warm brilliance of color in the sky. The smaller Corot is of two peasants at the door of their hut, the whole very sombre in color.

Another important picture is Daubigny's "After the Rain," depicting a group of trees by a lake in a bare desolate stretch of country under a sky filled with rolling clouds. This picture escaped the fire at Durand-Ruel's in Paris and was exhibited with the works so saved in 1879. There are a number of cattle paintings by Mauve, Van Marcke, and Troyon, a painting of horses returning to their stable at night by Jaque, a seascape by Isabey, landscapes by Rousseau, Monticelli, Cazin, two panels by Pannini, and other works by Fortuny and Rosa Bonheur.

Among the American artists represented are Ranger, with an autumn woodland scene of warm coloring, and Wyant, with a large upright picture of a waterfall entitled "Scene in the Adirondacks." There is a large sunset theme by George Bogert in tones of blue and brown, a wharf scene by Twachtman, landscapes by Inness, Bruce Crane and Martin, and sea pictures by Homer and W. F. Richards. The exhibition lasts until the sale on the evenings of Jan. 10, 11 and the afternoon of Jan. 12.

Auction Sales and Exhibitions

AMERICAN ART GALLERIES
(Madison Avenue, 56th to 57th Street)
January 7 and 8, evenings, and January 9, afternoon—Americana including items relating to the colonies, the Revolutionary war, California and other western states, from the collection of H. C. Holmes, of San Francisco, and other sources. On free public exhibition.

January 7, 8, 9, 10, 11 and 12, afternoons—Chinese and European porcelains and other objects of art from the collection of the late Samuel S. Laird. On free public exhibition.

January 9, evening—Paintings by contemporary French, Dutch, Spanish, German, Italian, English and American artists from the collection of the late Samuel S. Laird. On free public exhibition.

January 10 and 11, evenings—Engravings and etchings collected by Arthur Newman and another. On free public exhibition from Jan. 5.

January 17, 18 and 19, afternoons—Old English and French furniture, Oriental rugs, Georgian silver and other objects collected by the late James A. Garfield. On free view from Jan. 12.

January 17 and 18, evenings—The library of the late Ellen B. Roberts, of New York. On free view from Jan. 12.

ANDERSON GALLERIES
(Park Avenue and 59th Street)
January 7, 8, 9, 10, 11 and 12, afternoons—Washingtoniana, early American silver and furniture and other items collected by the late William Whiting Nolen, of Cambridge, Mass. On public exhibition.

January 10, evening—The Shakespearean library of Eustace Conway, of New York. On public exhibition.

CLARKE'S GALLERIES
(42-44 East 58th Street)
January 10, 11 and 12, afternoons—Italian furniture, tapestries and other works of art of the XVIIth and XVIIIth centuries, the property of Delfino Cinelli, of Florence, Italy, and others. On free public view from Jan. 5.

METROPOLITAN ART GALLERIES
(45-47 West 57th Street)
January 10 and 11, evenings, and January 12, afternoon—Oil paintings collected by the late Homer Lee including examples of Monticelli, Rosa Bonheur, Jaque, Daubigny, Millet, Inness, Wyant, Blakelock and Twachtman. On exhibition until time of sale.

PLAZA ART AUCTION ROOMS
(59th Street at Fifth Avenue)
January 9, 10, 11 and 12, afternoons—Paintings, bronzes, prints, rugs and other artistic furniture and furnishings. On exhibition from Jan. 7.

WALPOLE GALLERIES
(12 West 48th Street)
January 10, afternoon, and January 11, morning and afternoon—Firearms of American, European and Oriental make collected by a resident of the Middle West.

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A Bit of Social Satire in Paint



"CONTRAST" By EDITH McMURTRIE
In the biennial exhibition at the Corcoran Gallery of Art
The latest work by this Philadelphia artist divides attention between the mastery of its execution and the relentless sarcasm of its meaning.

LAIRD COLLECTIONS ON PRE-SALE VIEW

Unusual Assemblage of Chinese
Porcelains at American Art
Galleries—Paintings There Too

Two parts of the art collection of the late Samuel S. Laird have been placed on exhibition at the American Art Galleries preliminary to their sale there next week. One consists of porcelains, most of which are Chinese, and the other, of paintings. The former group is said to be one of the largest which ever has been sent to an auction gallery. The sales are by order of George S. Laird and J. Laird Schober, executors of the late Mr. Laird's will. The porcelains will be sold on the afternoons of Jan. 7 to 12 inclusive, and the paintings, on the night of Jan. 9.

With the porcelains are several unusual examples of jade including an exceptional white jade double vase of liliform. There also are 200 snuff boxes of various designs and ornamentation, in jade, amber, agate, amethyst, coral, ivory, rock crystal and other materials. The Chinese cinnabar lacquers are notable and an ancient carved rhinoceros horn is unique. Of importance in the Japanese part of the collection are lacquer inro.

Among the European porcelains are decorated pieces of the XIXth century in Royal Crown Derby, Minton, Coalport and Cauldon, including several specimens of *pate sur pate* by Solon and Boullemier. There also is a charming lot of cameo cut glass by the celebrated English craftsman, Webb of Stourbridge, done late in the last century.

The paintings, which are to be sold separately, are by masters of contemporary French, Dutch, Spanish, German, Belgian, Italian, English and American schools, including Clays, Isabey, Jaque, Ziem, Martens, Voltz and Blommers.

FOSTER WILL SELL BIG ART COLECTION

English House to Dispose of
Paintings and Other Proper-
ties of the late C. T. D. Crews

LONDON—The week beginning on Feb. 4 has been selected for the sale at Foster's of French, Italian and English pictures belonging to the late C. T. D. Crews, as well as of his decorative furniture of the XVIIth and other centuries, his tapestries and his early Italian Majolica.

Noteworthy among the pieces catalogued are a pair of paintings by Lancret, one of a fête champêtre and the other of a bathing group; two landscapes by Van Goyen and a work by Boucher; a settee and ten fauteuils covered with old Aubusson, a Burgundian tapestry panel and several antique carpets. All the many interesting items were in the house in Portman Square in which the collection was kept.

Sale of Dramatic Literature

LONDON—Jan. 21 to 24 are the dates selected by Sotheby's for the dispersal of the comprehensive library of dramatic literature formed by the late H. F. House. This includes quarto plays of the XVIIth century, among which are first and early editions of Dryden, Ford, Massinger, Ben Jonson and others; the first eight editions of Burton's "Anatomy of Melancholy" and several manuscripts of unusual interest.

Canada Buys an Augustus John

OTTAWA—Augustus John's painting, "Canadian Soldier," has been acquired by the National Gallery of Canada.

A Beautiful Group at the Corcoran



"THE LITTLE BATHERS" By H. L. HILDEBRANDT
In the Corcoran Gallery of Art's Biennial Exhibition
The beauty of this group in its arrangement and color has caused it to be much enjoyed at the big Washington show.

CHEMISTRY PROVES A "RENOIR" A FAKE

Judge in Havre Has Two Chemists
Examine Artist's Known Works
and Palette, Proving a Copy

PARIS—That chemistry is an aid to the determination of the genuineness or falsity of a painting has been demonstrated in the case of a supposed Renoir. In February, 1922, a complaint was made by a broker of Havre against an antiquary who had sold him a picture signed with Renoir's name. The canvas showed a young woman wearing a hat ornamented by two red pompons.

Judge Planchenault, having examined the history of the work, learned that it had been bought two years previously at a certain store for 200 francs. Two painters, Messrs. Carrier-Belleuse and Simon, after an inquiry among dealers and collectors, reported that because of the uneven character of some of Renoir's work they could not say positively if the canvas was or was not by the master. The judge made new investigations which caused him to conclude that the colors employed in the painting of the work under suspicion, notably the yellow and the vermillion, were not those which

Renoir was accustomed to use. He then commissioned the director of the municipal laboratory and the official in charge of identification for the court, as expert chemists, to examine the palette used by Renoir, the paints on his authenticated canvases, and the pigment used on the suspected canvas.

The examinations resulted in the discovery that Renoir did not employ any yellow other than Papes yellow, and that the yellow on the disputed work was cadmium yellow, chrome yellow and *jaune de strontiane*. Moreover, photographs in red, green and violet lights revealed clearly the movement of the artist's brush, which was in a manner quite different from that shown on the disputed canvas. This established conclusively that the painting was not a genuine Renoir.

Irishman Heads Irish Gallery

LONDON—The directorship of the Irish National Gallery, formerly filled by A. Langton Douglas, has now been conferred on S. Lucius O'Callaghan, an Associate of the Royal Hibernian Academy of Arts, and president of the Royal Irish Architects' Institute. The appointment has been met with mixed feelings, for it is being pointed out to those responsible that this gentleman's qualifications were by no means commensurate with those of certain other competitors. Probably, however, the nationality of the successful candidate weighed with those who voted for his election.

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MR. TUCKER SHOWS VARIED PAINTINGS

"Landscapes, People, and Theatre"
Are Themes Handled by a Versatile Artist in One Display

In his current exhibition at the Montross Gallery Allen Tucker has included three categories of paintings, together with a group of pastels, which he divides into landscapes, people and theatre, and the greatest of these is landscapes.

He has carried his familiar style to the point where manner is eclipsed by the way his themes have dominated him so completely as to cause him to paint the best landscapes of his career, simple themes having little charm in themselves but out of which he has wrought loveliness of color and brilliancy of enveloping atmosphere. His "Grey Apples" and "Red Barns" are particularly admirable illustrations of the best of this recent work, as is the austere simple group of "Sugar Maples" and the exquisite marine, "Blue Sea."

Like many landscape painters, Mr. Tucker is none too easy when facing the figure, as may be observed in the full-length portrait studies "Rose and Green" and "In Black," both of which are in affectedly narrow canvases, although he is much more successful in the seated, pert little figure of "The Leading Lady" and in the model who represented "Bagdad" to his fancy.

The theatre seems to be a stumbling block to this artist as it has been for most Americans, who can meet their French idols outdoors on equal ground but never approach them when attempting to catch the artificial atmosphere of indoor places of amusement. The impression of Fanny Brice with a male chorus in top hats is an anemic performance to come from the red-blooded painter of "Rocky Ground." Only in the pale-blue and yellow-clad dancers of "The Follies" does the visitor catch something of that elusive distortion of light and proportion which is enclosed by the proscenium arch of the contemporary theatre.

Where Is Michelangelo's "Leda and the Swan" if Not in London?

LONDON—M. Marcel Roy having cast aspersions on the authenticity of the National Gallery "Leda and the Swan," hitherto believed to be by Michelangelo, but now attributed to Rossi, there naturally arises the query, "Where is the Leda that Michelangelo is known to have painted?"

The picture in Trafalgar Square was bought for the nation by Lord Spencer at the end of the XVIIIth century from the royal collection at Fontainebleau, but whether or not he was presented with a contemporary version of the original is not at present clear. What needs to be established is the whereabouts of the picture by Michelangelo which was taken to Paris for Francis I, but left with Bonnacorsi, pending the king's return to the capital. Collectors who own a XVIth century picture of Leda and her bird might profitably look into its pedigree, for though the composition of the National Gallery work is undoubtedly in Michelangelo's manner, the attribution does not seem fully to be supported by the brushwork.

—L. G. S.

Paris to See American Etchings

PARIS—The French government will organize in the near future an exhibition of work by American etchers and engravers. A number of American artists in France will be invited to contribute, and some of the etchings now in the Luxembourg will be included.

London to See Swedish Art

LONDON—Jan. 15 has been fixed for the opening at Burlington House of the exhibition of the work of Swedish artists under the auspices of the Swedish government. It is anticipated that the show will familiarize Londoners with the greatest achievement of Swedish art, most of which belong to the latter part of the XIXth century.

Nénot Heads Artists' Society

PARIS—The committee of the Society of French Artists has elected H.-P. Nénot, architect, as president in place of Mr. Coutan, who has been made honorary president.

ARCHES IN LIEU OF CITY ART EDIFICES

Mayor Hylan's Plan for Group of Monumental Buildings for Fine Arts Reduced to Seven Arches

The Municipal Art Commission of New York has given tentative approval to a plan and site for a war memorial in Central Park which, apparently, kills Mayor Hylan's scheme for the memorial taking the form of a group of monumental buildings devoted to art and music. This group was to have been erected in the southern end of the park opposite Seventh Ave.

The final plan is for a structure comprised of seven arches facing a lagoon surrounded by a garden, the whole to occupy the space now occupied by the reservoir to be abandoned.

What the Art Commission requires before giving its final approval is the submission to that body of a scale model of the structural part of the design other than the lagoon itself. Carrere & Hastings are the architects who have made this design and there is every indication that it will be accepted formally by the Art Commission and the Board of Estimate.

Park Commissioner Gallatin approves of this plan since it calls for the erection of "a monument and not a utilitarian building." There is \$600,000 available for the carrying out of this whole scheme. It was proposed at one time for the city to acquire land for the group of buildings by condemnation, but this would have entailed the expenditure of money beyond the city's resources. Various organizations zealous for the preservation of Central Park ground for park purposes only have steadily opposed giving any park space for a group of buildings.

Lair-Dubreuil Heads Auctioneers

PARIS—Me. F. Lair-Dubreuil has been appointed president of the Chamber of the Auctioneers for one year.

\$135.00 Prize Year's Tuition in Art Museum School

Home study class fee (\$10.00) supplies the textbook "Drawing and Painting Self-Taught" (\$3.00), the Drawing and Painting Glass (\$2.50), criticisms of home work and chance to win prize. The Transcript said—"An earnest student may now gain at home artistic vision never acquired by many artists." Circular on receipt of stamped envelope by Anson K. Cross, School of the

MUSEUM OF FINE ARTS, BOSTON, MASS.

ART IN AMERICA

The following important illustrated Articles dealing with PICTURES AND WORKS OF ART IN AMERICAN COLLECTIONS, both Public and Private, have appeared in the BURLINGTON MAGAZINE. Copies of these issues may be obtained at two dollars each, except Numbers 152, 158 and 170, which are one dollar each.

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THE BURLINGTON MAGAZINE
For Connoisseurs. Published the 15th of the Month. Per copy, \$1.00; by the year, \$9.00.
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Daniel Kotz in Exhibit in Youngstown



"THE WAMPUM MILL"

Water Color by DANIEL KOTZ

One of a group of paintings by this artist soon to be shown at the Butler Art Institute.

Announcement is made that Daniel Kotz will exhibit a collection of landscapes at the Butler Art Institute, Youngstown, Ohio, from January 10 to 24. The group will present great variety. Mr. Kotz is a versatile painter who expresses himself with a deep understanding and sympathy with nature in all her varying colorings and moods, and he handles the mediums of oil, water color and pastel with equal facility.

The quiet dignity and restfulness of his paintings fills one with a feeling of

peace and a desire to step into one of those hazy Indian Summer days, or to get up early to watch the sun rise behind the willows, as in "Early Morning." "The Blizzard," a gem of a picture, is handled so simply and yet says very much; "Beechwoods" presents silvery beeches against autumn foliage; "Clearing Up" is a water color of fine quality, and "Corner of the Garden" is a pastel. These are among the works that will cause the visitor to the gallery to pause while viewing this unusually interesting collection.

AQUARELLISTS PASS
LAST YEAR'S MARKTwenty-six Members in Society's
Second Annual Produce an Excellent Exhibit—Other Shows

The second annual exhibition of the Aquarellists, to be held at the Milch Galleries until Jan. 12, not only surpasses their exhibition of last year but sets a mark which any group of water colorists might be proud to equal. It is seldom that an exhibition of a number of artists (twenty-six of the members are represented in this) hangs together so well or achieves so fine an effect as this, while the end wall of the larger gallery is striking indeed.

In the center, Roy Brown's ephemeral grays portray Notre Dame in a fog, and Frank Benson's scene from the Maine coast pictures the low, straight pines bristling over the light-reflecting blue water. Here also is Elizabeth Gowdy Baker's "Street in Tetuan," a picture which combines animation with careful drawing.

J. Scott Williams, whose "Buzzard Rock" hangs nearby, is a painter who can be both definite and subtle at once and infuse the whole with dramatic feeling. George Elmer Browne's "Corner in Granada," Hobart Nichols' gray-toned "Backwater, Rockport," and "Drying Sails" by J. Olaf Olson complete the end wall. In other parts of the two rooms devoted to the exhibition one finds landscapes and marines predominating with a single still-life in the show, a flower painting by Elinor M. Barnard. There are only a few figure paintings, among which are John Costigan's "Old Man," Hilda Belcher's "Roof Magic," and William Starkweather's "Children with a Boat."

Arthur Beaumont achieves an enviable clarity in his rendering of the unruffled waters of an Adirondack stream, and Walter Farndon makes a symphony of color out of the reflections of sailboats in harbor. George Pearce Ennis sends a painting of a rocky cliff and the sea from Newfoundland which is incisively done in its grasp of both form and atmosphere. Oscar Julius, who also painted in the same locality, is represented by a picture of the straggling fishermen's houses of Quidi Vidi Village, a picture whose sharpness of line is offset by its softness of color.

Georgia Leaycraft is represented by some clear-cut pictures of pines and clouds and Arthur J. Powell by a "Spring Landscape." Other pictures are George Wharton Edwards' "The Notheaster," H. L. Hildebrandt's "By the Brook," Frank Tenney Johnson's "Hitting the Trail," G. Glenn Newell's cattle pictures, William Ritschel's "Rainstorm, Pacific," Frank T. Hutchens' "Boats at Anchor," Charles Sarka's paintings from Porto Rico, and Mrs. E. N. Vanderpoel's "By the Sea."

Taos Society at Ferargil's

An exhibition by the Taos Society of Artists, which will later travel over the country, is now being held at the Ferargil Galleries.

Compared with other exhibitions by the same society and with that of another group which exhibited here this winter to which many of the same men belong, the present show is less spectacular, with the exception of Birger Sandzen's landscapes which are resounding in color and vividly executed. He alone of the group paints in an epic mood, as though he felt the forces which engaged in the creation of the world still lingering over the West.

The rest have become recorders unmoved by what they see and much more concerned with the manner of painting than the spirit of the place or people. There is none of the mysticism, the exaltation which some of them have been known to put in their pictures of Indian rites and ceremonies, although in one case at least there is a decided step forward. This is in a portrait of an Indian, his head sharply defined against a cañon background, by Walter Ufer, which is one of the best things he has done and shows this difference from most of his work—that he has stepped over the boundaries set by his very fine but somewhat rigid draughtsmanship into a fuller expression of form and volume and has gained flexibility as well.

Randall Davey's landscape of the hills around the Santa Fe reservoir is one of the finest pictures in the show; its rose colored hills are powerfully sensed and suavely painted. Albert Groll's landscapes, John Sloan's "Dance Il Defonso," a "Gypsy in White" by Robert Henri, Indian figure subjects by J. H. Sharp, O. E. Berninghaus, E. Irving Couse, Julius Rolshoven and Bert Phillips, and an excellent portrait of an old man by B. J. O. Nordfelt represent the other exhibitors.

Leigh's Recent Work

William R. Leigh is exhibiting recent paintings of Arizona at the Babcock Galleries through the month. These pictures are in the main devoted to action and there is generally a story

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suggested by each one. "The Retreat," one of the largest canvases, shows an Indian warrior suddenly backing his horse against a cliff as he comes in sight of his enemies. This picture is eminently successful in its suggestion of headlong movement, and this is due largely to Leigh's ability to draw, an ability which shines in the elaboration of detail as to the powerful muscles of both horse and rider.

"The Foul Rope," "Horses and Whiskey Don't Mix," "Off for the Round-Up" and several others portray cowboys in various aspects of their strenuous lives, from an ignominious tumble from a horse as the result of drink, to staying manfully on the neck of a bull on a so-called "joy ride." In contrast with these paintings packed with vigor and movement there are some dignified portraits, one a "Zuni Girl" and another the "Hopi Mother," while one of the most delightful pictures in the whole exhibition is a painting of a long level expanse of gnarled, gray-green sage brush terminating at the line of distant mountains.

French Old Masters

A small but interesting group of paintings by French masters of the XVIIIth century is shown at the Ehrich Galleries. The finest is Ingres' portrait of Rosario Persico, an excellent example not only of his draughtsmanship but of the living grace which with him was entirely compatible with the classical style of figure painting. The animation of the countenance and the very expressive hand make the portrait a vital one in spite of the fact that the color has little to recommend it.

With his master, David, who is represented by a portrait of Mme. Bataillard and her two children, the case is different. In this there is the rich red of a velvet sofa, whose texture is admirably painted, which is a background for the white gowns of the three figures, the white being of a beautiful quality.

Vigée LeBrun is represented by a portrait of a young American woman whose identity is unknown but the picture is mentioned in the artist's "Souvenirs" as the only one she ever painted of a subject from this side of the Atlantic. Martin Drolling and Marguerite Gerard are represented with interiors, Herbert Drouais by a "French Nobleman," and Louis Michel Van Loo by "Lady with Guitar."

Young Artists Better Off in
France Than Here, Says Ullman

Eugene Paul Ullman has arrived in New York from Paris, bringing with him his most recent canvases. Mr. Ullman has been in such close touch with the course of the "modern" movement during the past twenty years that he was asked to tell THE ART NEWS how things stood at present.

"It seems to me," he said, "that the young men are not so eager to discard the teachings of the past as their predecessors of ten years ago were. One sees them in the Louvre again and they are beginning to amalgamate what they have learned recently with the main current of art."

In commenting on the condition of young artists here and in France he said that the Frenchmen had the better of it in this way: "All Frenchmen buy pictures. As a nation they like them and put them in their homes. If a man cannot afford expensive ones he finds some young painter who will dispose of a picture at a couple of hundred francs and buys that. This gives young artists a market for their works, while over here most people wait until they are rich before they think of art and then they want to buy names."

Mr. Ullman has brought over six nudes and several portraits and landscapes which he will exhibit at the Milch Galleries the last two weeks in January.

Prize for Drawing Students

BOSTON—A prize of \$135 as free tuition for one year's attendance in the Art Museum School, Boston, is awarded yearly by the school to the home study class pupil whose continued progress in drawing and painting is most promising. Students may study any subject, indoors or outdoors. The classe is conducted by Anson K. Cross, whose method of teaching with the Cross drawing and painting glass has been demonstrated as a success.

Taking Tapestries to London

LONDON—Mrs. Morton Dexter, of Boston, Mass., has arrived in London

with a collection of old tapestries which she is submitting to the experts of the British Museum. It is understood that if these or a portion of these be acquired for our museums, she will place others at the disposal of English students of antique tapestries.

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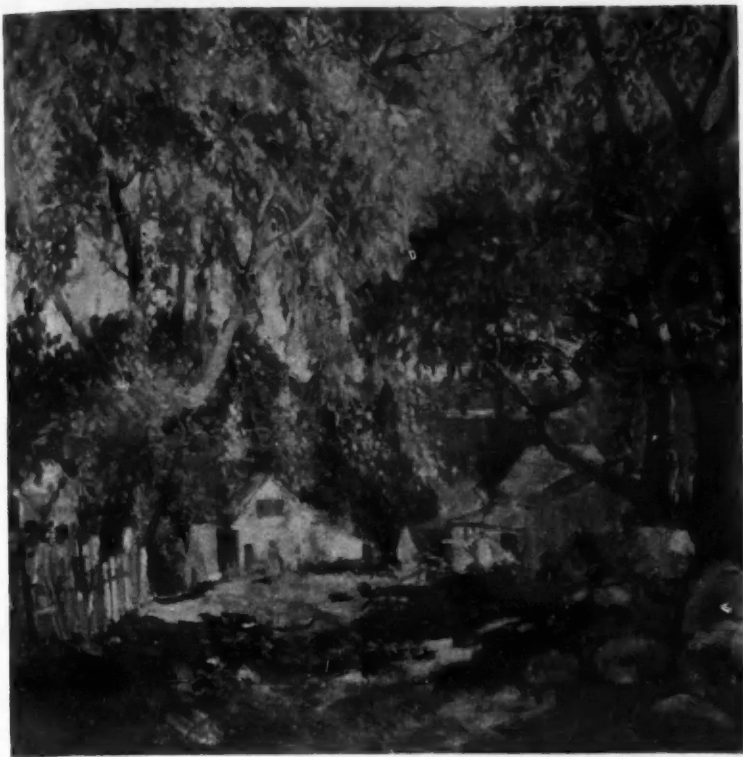
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Mr. Barnett's Picture at the Corcoran



"ROAD TO THE SEA"

By TOM P. BARNETT

In the Corcoran Gallery of Art's Biennial Exhibition

With this subject, somewhat similar to his picture at the recent annual exhibition in Chicago, Mr. Barnett is repeating the success which he had at that show.

A ROCOCOED RUBENS
IS FOUND IN MUNICHCleaning of His Famous Portrait
of His Wife and Little Son
Reveals a Different Picture

MUNICH—Munich has an art sensation. Rubens' famous portrait of his wife with her little son on her lap has been shown to have been changed and overpainted in the XVIIIth century in so far as the canvas was given the style, movement and surroundings prevalent in that rococo period. This fact was discovered when cracks on the surface made a restoration of the picture necessary.

Moreover, a thorough investigation of the old inventories resulted in the discovery that the measurements of the picture noted down in 1751 differed from those of 1761. Then a close examination proved that the panel had been added to on both sides and on the top. In the work of cleaning and restoring the last layer of paint was removed and Rubens' own picture appeared.

Except the chair, everything had been changed: the typical column in the background had been altered into two rococo columns, the landscape on the right side had almost disappeared, and even the movement and countermovement of the figures, which we are able to state now, is characteristic of the XVIIIth century style, had been given a rather coquettish and affected appearance.

Arbitrary modifications were also discovered in the folds of the dress, in the feather trimming of the hat, in the tints of the flesh and in other colorings. The feet, with the elegant shoes showing forth at the bottom of the dress, have now disappeared, and the robe has assumed again its majestic and elaborate drapery.

The discovery is important not only from a purely esthetic standpoint, giving the enjoyment of a new picture by Rubens, but it furnishes the scholar a unique opportunity to study the variations which a new style and taste, a changed idea of beauty and its representation, produced on the canvas. A good copy of the rococo Rubens will be placed at the side of the "new" old Rubens.

—F. T.

Many Sales at the Corcoran

(Continued from page 2.)

for sales of paintings during exhibitions of the work of American artists. During the eight prior exhibitions sales totaled \$373,810. The Gallery charges no commission and collectors and dealers from all over the country are coming to see the present display, which ends Jan. 30.

Alexis Many's picture "Water Falls, Yosemite," has been selected by Mr. Beatty for the Biennial Exhibition in Venice.

—H. W.

ASKS CONGRESS FOR
NATIONAL ART HOMEAmerican Federation, Backed by
the Country's Art Associations,
Starts a Definite Campaign

WASHINGTON—The National Gallery Commission has started a campaign, backed by the art associations of the country through the American Federation of Arts, to awaken the people and to impress upon Congress the urgent need for a national home for art in the National Gallery. For architects' plans \$10,000 is already guaranteed.

At present there is no place properly to house and exhibit art collections worth \$5,000,000, which are being increased by donations amounting to \$500,000 annually.

The national home of art is to be erected as a companion building to the Natural History Museum, commonly called "The New National Museum," but designed especially to afford the best display of the art treasures which will find a permanent home there.

A committee appointed to oversee the preparation of plans consists of James Parmelee, of Washington and Cleveland, as chairman; Charles D. Walcott, secretary of the Smithsonian Institution, and Dr. Charles Moore, chairman of the Commission of Fine Arts.

Daniel Chester French resigned as chairman of the National Gallery Commission, and Gari Melchers was elected to succeed him. James E. Fraser, sculptor, was chosen to fill a vacancy.

Other artists on the commission are Herbert Adams and Edwin H. Blashfield, New York, and Dr. William H. Holmes.

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Editor . . . PEYTON BOSWELL
 Manager . . . S. W. FRANKEL
 Advertising Manager C. A. BENSON

Peyton Boswell, President;
 S. W. Frankel, Treasurer and Secretary.
 Phone: Bryant-9352
 Cable Address: Gagol

PUBLISHED BY
THE AMERICAN ART NEWS CO., INC.
 49 West 45th Street, New York
 Entered as second-class matter, Feb. 9, 1909, at
 New York Post Office, under the Act,
 March 3, 1879.

Published weekly from Oct. 15 to last of June.
 Monthly during July, August and September.

SUBSCRIPTION RATES

YEAR IN ADVANCE	\$4.00
Canada	4.35
Foreign Countries	4.75
Single Copies15

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 St. James, S. W.

PARIS

The Art News Office 26 Rue Jacob
 Brentano's 37 Avenue de l'Opera

Vol. XXII.—Jan. 5, 1924—No. 12

IT STILL LIVES

Although the forces arrayed against the plan of erecting a group of art buildings in Central Park have won their battle for the time being, it appears that the plan itself has life in it still, its sponsors apparently retreating for strategic reasons. That the elements behind the art group plan do not feel themselves beaten to a finality is indicated by the last words spoken by Otto H. Kahn on the night of the Scotti celebration when he referred to the erection of a substitute for the Metropolitan Opera House in these words:

"I do hope that before very long all those concerned may agree upon the erection of an opera house, which in every way shall be worthy of this great city and of what admittedly has come to be the foremost operatic organization in the world, and above all which shall be so arranged as to conform to that genuinely democratic sentiment which in many ways is, and in all ways ought to be, characteristic of America."

Since in Mayor Hylan's plan an art gallery suitable to the city of New York and the place it occupies in the art life of the nation is absolutely allied to the opera house and music center, it is evident that one cannot be built without the other. And if Mr. Kahn has the hope he expressed, it must be based on something tangible. We have reason to know that Mayor Hylan is anxious to carry this scheme to completion and that the musical world is for it heart and soul.

That the representative art world of New York wants a suitable gallery to show its work under adequate conditions is an old story, one now seemingly nearer of achievement than ever before since never before has it allied with it the immensely powerful and influential musical element in the city and the most

important heads of the local administration. Let us hope that Mayor Hylan will fight the battle for a real art gallery in New York adequate to its needs.

A STRANGLING TAX

In its efforts to collect sufficient revenue to pay its enormous and extravagant expenditures, the United States Government has been taxing business and private incomes in the last few years to the point where a reform in the shape of reductions became so imperative that the new Mellon tax bill is a visible result. Secretary of the Treasury Mellon, with more practical experience in business than perhaps any other man who ever held the Treasury portfolio in any President's Cabinet, realizes how taxation can strangle any industry or any business. But in his formulating the Mellon Treasury bill to revise the existing revenue law of the country he has completely overlooked the five per cent. tax imposed on the sale of art works.

Confiscatory laws have always been opposed by our courts, both of low and high degree, yet in opposition to this sound principle the United States Government has been imposing a tax on the country's art business that, if not confiscatory in practice, has the direct effect of hurting that business to such an extent as to prevent in a measure the very thing the Government has aimed to do, collect revenues from the sale of art works. The statistics for the first four months of the fiscal year 1924 show to an extraordinary degree the manner in which this five per cent. tax on the sale of art works has affected adversely the art business of the whole country. In the first four months of the fiscal year 1923 (beginning with July, 1922) there was collected from the sales of works of art in the United States approximately \$279,000, while in the first four months of the fiscal year 1924 (beginning with July, 1923), the revenue collected from this tax amounted to only \$184,000, or a loss of thirty-three and a third per cent.

In so far as the art business in New York city is concerned it is being taxed far beyond the rest of the country and therefore is suffering more through the imposition of the five per cent. tax on art sales. Out of the total paid from over the entire country by the art trade for this tax in the first four months of the fiscal year 1924 (\$184,526.03) New York city dealers paid \$120,836.60 to the Government.

Unless this five per cent. tax on sales of works of art is removed the art business and all artists must necessarily suffer under the depression the tax has caused in the sales of art. It behooves everyone interested in art, either as a creator or a collector, to take the one certain means that is open to him to attempt to have the tax removed. This is to write a letter to his congressman in the House of Representatives and his two Senators showing them how the five per cent. tax is killing the thing it is supposed to foster, revenue from the sales of art works. This is the one and only way in which this vital reform can be brought about.

Women's Show Tours South

An exhibition of sixty-two paintings is being sent through the south by the National Association of Women Painters and Sculptors. It will be shown in Washington at the Arts Club, Dec. 29 to Jan. 25. During February it will be at the Randolph-Macon Woman's College at Lynchburg, and during March at the Atlanta Woman's Club.

An Austere Subject Treated as a Theme of Beauty



"THE HARBOR"

By CARL ERIC LINDIN

In the Ninth Exhibition of Contemporary American Oil Paintings at the Corcoran Gallery of Art
 This striking presentation of boats and rocks, with its pleasing austerity, is one of the arresting works at the big exhibition.

STUDIO NOTES

and will be held on Tuesday evenings beginning with Jan. 15.

Emporia, Kan., has started a permanent art collection through the purchase of a painting by William P. Silva, which received honorable mention when shown in the Paris Salon and is now included in a one-man exhibition touring the country. Mr. Silva is now at his permanent home, Carmel-by-the-Sea.

Boyer Gonzales has closed his Woodstock studio, and has gone south for the winter. The Chicago Art Institute has invited a group of his paintings for the International Water Color Exhibition, making the selection from those lately shown at the Ainslie Gallery.

The American Bar Association, on its visit to the British Bar Association in July, will present its hosts with a statue of Blackstone, which will be placed in the Temple in London. The commission was cabled to Paul Bartlett in Paris.

Lawson Adams, known to Paris artists for many years, is at present working in Paris in preparation for an exhibition

in the United States in a few months. Mr. and Mrs. Adams have recently spent several months at St. Croix, one of the group of three islands at the entrance to the Caribbean bought by the United States from Denmark in 1914.

Evangelos Joannidis, pianter, has taken a studio at 720 West 181st St.

Guy Wiggins will hold an exhibition of paintings in Hartford, Conn., at the Moyer Galleries beginning Jan. 14 and lasting two weeks.

Obituary

J. CHARLES ARTER

J. Charles Arter, 64, died in a hospital at Alliance, Ohio, where he had been confined since he suffered a stroke three months ago. He had studios in Venice, London and New York. Mr. Arter had painted portraits of European rulers, Pope Pius X. and prominent Americans, and many years ago was decorated by the King and Queen of Italy for portraits he had made of them.

An Interesting Juvenile Theme



"BOY WITH MONKEY"

By MARIE HAUGHTON SPAETH

In the biennial exhibition at the Corcoran Gallery of Art
 He might not take a prize at a beauty show, but he provided Mrs. Spaeth with the theme for a very good picture.

Pupil of Academy of Design Wins a Competition



"PONCE DE LEON'S ARRIVAL IN FLORIDA"

By MARIE PRATT

Miss Marie Pratt, a pupil of the National Academy of Design, won a competition, the result of which is that she is painting several murals for the new fashionable hotel, Fountain Inn, at Eustis, Lake County, Fla. This picture, 13x4 feet, will be set above the fireplace in the hotel. The formal opening a few weeks hence will be a notable affair.

JAMARIN

RARE ART-WORKS & OLD MASTERS

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PARIS

LONDON

I wonder how many folk in reading of the death of the American detective, W. A. Pinkerton, ever connected him with the famous recovery of Gainsborough's stolen masterpiece, "The Duchess of Devonshire," which disappeared from the Agnew Galleries in Bond St. in the year 1876. It was indirectly traced through Mr. Pinkerton having captured for forgery a certain criminal who, though not actually a party to the theft, had accurate knowledge of it. The story of how this man, Elliot, bargained for his release on the forgery charge on condition that he helped to recover the picture, and how the real delinquent got wind of the matter and fled with the "Duchess" to another continent, reads like a Dumas novel. So complicated did the situation eventually grow that Messrs. Agnew did not actually regain the Gainsborough until as late as the year 1901.

The show that has interested me most this week has been that of etchings and drypoints (there is also one oil), by E. S. Lumsden at the Colnaghi Galleries, 144 New Bond St., W. A good many of the etchings are the result of visits to Spain, Japan, India and China, and some interesting portraits are also included. But while the portrait works do not always "come off," the etchings of the East are unusually successful in their delicate suggestion not alone of the light and color of the Orient but also of the essential psychology of the life that distinguishes cities and market-places. He is an etcher who knows how to bring a real sense of atmosphere into his plates, and there is a quiet strength about his work, which is happily devoid of any of that obvious strenuousness which mars a good deal of modern output. He has steadily gained in mastery ever since he first essayed this medium.

If the modern artist wants his work to be sure of fetching a good auction price some two or three centuries hence, let him beware of depicting any but the most beautiful and most attractive of women. When it was known that the Romney portrait of "Mrs. Strutt" was to be put up at Christie's and that America would probably be well represented among the bidders, no one was deluded into imagining for an instant that records were going to be equaled or even so much

as approached. Though the work is quite a good example of the master, the lady was neither young nor a beauty at the time she was painted, nor has she the alluring expression that might make a substitute for regularity of feature. She was just the good, virtuous mother of a rector in the country and dressed like it! And so instead of bringing thousands, her portrait reached only the inconsiderable sum of 480 guineas. And there was really no struggle even to acquire her at that. A Murillo ("Immaculate Conception") fetched the same sum.

We are so accustomed to regard with reverence bronzes as comparatively recent as the Italian Renaissance that when we view at the Yamanaka Galleries in New Bond St. bronzes that were fashioned long before the advent of Christ, we need to adjust our ideas before we are able to realize their antiquity. Just now there are some remarkable specimens of bronzes of the Shang and Chou dynasties, which are as simple and appealing in character as a Giotto fresco as compared with the work of a couple of centuries later. The exquisite shape, simple ornament and extraordinarily live quality of the modeling combine to make such pieces stand out with distinction from among specimens of a more ornate and evolved character. Among the pottery are particularly to be noted some glazed horses belonging to the T'ang period, rendered with a peculiar appreciation of the equine characteristics, and demonstrating conclusively the influence wielded by Chinese art over certain types of pottery produced during the XVIIIth and XVIIIth centuries in this country.

The Galleries of Messrs. Ellis and Smith, 16b Grafton St., W., are devoted just now to an interesting collection of prints and drawings of old London. Nearly thirty water colors by George Shepherd throw light on London as she was in the early years of the XIXth century, and these are fortunately of so detailed a description as to provide a vivid picture of their day. The Rowlandson drawings are, of course, eloquent of London life, as he saw it, while a number of aquatints by various artists reconstruct with unusual vividness the London of the turnpike and coaching era. In view of the charm of such works, it is not surprising that so many collectors are now specializing in records of this nature. L. G. S.

PARIS

The circus world, and particularly the artistic side of it, has just received an official honor in the decoration of three very popular clowns, the brothers Fratellini, with the modest little violet ribbon of the academic palm. As a matter of fact, the minister of education thought it necessary to stoop to a subterfuge and pretend that this distinction had really been officially bestowed upon the Fratellini brothers in their capacity as authors, for they have just been publishing recollections of their circus life, out everybody understood that it was rather for their real art that the three good craftsmen of the circus had been singled out for this honor. The circus has, moreover, for several years now been coming into vogue again, and grown-ups frequent it with as much pleasure as children.

Artists have discovered that the show, which gives plastic, naive and burlesque items, turn and turn about, with its crude light and individual atmosphere, possesses a beauty all its own much more genuinely artistic than the majority of theatres. Many artists, therefore, may be found at the circus seeking there motives of inspiration, but few are they who succeed in rendering its real atmosphere and character. The first to make the attempt—and this has never been surpassed—was Toulouse-Lautrec, and to him belongs the credit of having discovered in the circus, material for the brush. Others since who have tried to deal with this difficult subject are Seurat, Rouault, Picasso, Othon Friez, Galtier-Boissière and Lucien Simon, who on several occasions have treated it successfully, but the first painter since Lautrec who has really devoted himself to reproducing the circus has been Mr. Edmond Heuzé, whose canvases are being exhibited at the Chéron Gallery in a one-man show.

Leaving on one side the various studies of the circus—jugglers, athletes, trapizists, dancers, trick gymnasts and trainers of performing horses—Mr. Heuzé has made a specialty of representing on canvas those who are the very essence of the circus, the clowns. The exaggeration of their features, their painted masks, their fantastic costume, and beneath all this the melancholy of their souls and the sadness of their hearts, have found in his an understanding, the deeper in that this artist, it appears, was himself formerly one of them. He often seeks them in their dressing rooms after the show, at the moment when these living puppets reveal under the tinsel their real humanity, and he has painted them there, seizing and rendering, with a pathetic touch, the expression of the man who laughs, and must at all costs make others laugh, whether or not he be in the humor. But the artist has never forced the note, nor emphasized this discrepancy in a desire to obtain a cheap effect by throwing the opposition into relief; he has been content to paint the clowns as he found them, with a quite unusual force and firmness of touch, while at the same time preserving in his technique the

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impression of something done hurriedly and not over-finished, which is a style that suits pictures dealing with circus life, for the art of the circus is itself somewhat rudimentary and made up of broad effects to be seen from a distance.

Mr. Heuzé has, of course, painted the Fratellini, then Ollier of the green mask, and Porto of the red gloves, and a rather tragic Farina as "Auguste." He has also painted the elephant—always so pathetic in the middle of a circus—a trainer putting the performing horses through a few of their exercises, and a certain number of expressive masks. Since Lautrec, the circus world has never been painted with so much understanding and such realism. The place left vacant by Lautrec has, by right, fallen to Mr. Heuzé who, with the etcher Brouet, may henceforward be looked upon as the official historiographer of the clowns, and the collection of his works now on show has met with a great and well-deserved success.

With the exception of the one just described, the average quality of the exhibitions at present taking place is of rather a poor order. Putting aside the Chéron Gallery, whose fancy shows occasionally infuse a little life into it, from time to time "inventing" an unexpected artist who in private life is a tinker or a vendor of fried potatoes, the rue La Boétie does not justify the hopes one had in it when certain big dealers in modern art productions took up their abode there. Mr. Edleman's exhibition at the Dauthon Gallery arouses an interest no greater than one might expect to feel in the work of a good, conscientious pupil of the Ecole des Beaux-Arts, work so correct and so dull that by contrast that of Mr. Ladislas Medgyes, exhibited at the Gallery Percier, has almost an attraction. The papers have represented this artist as being an American, while at the gal-

lery he is given out as a Czecho-Slovak. He may be both, of course, but what he seems more than anything else is to be in a great hurry to become a personality at any price. He hopes to achieve this by a new style in presenting his subjects. A certain number of his pictures represent only hands, that look as if they had been cut out of portraits. He seems to be haunted by hands, but unfortunately hands without beauty. It is a very dangerous thing to isolate hands in this way—they have to be very beautiful to support it.

At the same time as the fine exhibition of negro art is taking place in the Pavillon de Marsan, another exhibition is being held in the Paul Guillaume Gallery in the rue La Boétie consisting of water colors inspired by this distant and mysterious art. The artist, Mrs. Alice Mumford Culin, reveals in these pictures a curious and unexpected talent.

The exhibition of the American Women's Club is this time devoted to the art of etching, and composed mostly of American artists, among whom may be found Louis Orr, Winkler, Logan, Heintzelman and Mr. and Mrs. Armington, who are represented by some fine proofs. It also includes a few French artists, of whom Albert Besnard and Brouet are the most prominent, and some pieces of sculpture of a Polish artist, Mr. Sokolnicki, who has contributed several busts and a few specially good bronzes, pointing to a vigorous, supple and varied talent.

An important exhibition of French art is expected to take place at the beginning of next year in the Pavillon de Marsan. It will extend over the period of the XVIIth century, covering the time of Richelieu and Mazarin, the importance of which can be estimated by the fact that the brothers Le Nain, Philippe de Champagne, Nicolas Poussin and Claude le Lorrain were its most famous representatives. —H. S. C.

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Dresden Harlequin Group, very fine and early period.

TORONTO

The Woman's Art Association of Canada, of which Mrs. Dignam is the honorary chief officer, has embarked on a scheme of expansion for the coming year. A large building has been acquired, with extensive grounds, which in the summer months are used for pageants and other art events. Additional space in the building is to be fitted up for studios, which many of the foremost women painters will occupy for their art and craft work and teaching.

At Jenkins' Galleries notable pictures have been on view including portraits by Raeburn, Reynolds, Lawrence, Gainsborough, Owen and Romney, and one of Morland's typical landscapes. There were also examples of Monet, Fantin-Latour, Manet, Pissarro, Sisley, Van Ruisdael and William Van de Velde, the younger. Another exhibit, from Messrs. Arthur Tooth & Sons, of London, contained portraits by Raeburn, Reynolds, Hogarth, James Northcote, Romney, Gainsborough, Opie, Diaz and Harpignies.

George Chivinaud, born in Brittany, France, but a Canadian by adoption, has had a large collection of his work in Jenkins', and last week it was sold by auction, large prices being realized. He is a painter of sunshine and lovely color, in which truth, vigor and poetic feeling combine.

A departure in church architecture that is replete with interest is that of St. Anne's (Anglican) Church which, originally of Byzantine type, has recently been remodeled inside. The whole scheme of decoration has been carried out in Byzantine coloring and design. The artists engaged on this work were J. E. H. Macdonald, William Rae, Frederick H. Varley, Herbert Stansfield, Herbert S. Palmer, Frank Carmichael, Arthur Martin, Neil McKechnie, John C. Keeley, James Bloomfield, A. Y. Jackson and Inoreau Macdonald, and two well known sculptors, Frances Loring and Florence Wyle.

MILWAUKEE

A picture by Knute Heldner, the miner-painter, is in the White House. It was presented to Mr. Harding by the Minnesota State Fair Association when both he and Mr. Cox, the Democratic presidential nominee, made speeches at the fair. Mr. Cox was also given a picture by Heldner and each candidate promised, if elected, to hang the painting in the White House. Mr. Harding kept his word.

A picture by Jerome Myers entitled "The Mother" has been presented to the Art Institute by Samuel O. Buckner, president of the Institute.

Thumb-box pictures now being exhibited at the Institute include work by Roy Brown, John E. Costigan, William Ritschel, Warren Davis and John F. Carlson.

Screens by John Wengler adorn the stage and the walls of the audience room. The artist's work is imaginative and abstract and his colors are quite striking and decorative.

Emily Groom exhibits flower paintings at Bresler's. Her work has won praise from a local critic.

BERLIN

Through lack of means and material an almost complete standstill in the building of houses has taken place in Germany, making it difficult to procure rooms suitable to install pictures properly. The gallery Matthiesen, just thrown open, has made a virtue of this necessity by placing its canvases in the well-known art and crafts establishment of Friedmann and Weber. The chief feature of the collection, five Renoirs, have been hung in a separate room, with a gray velvet background, which gives an ideal setting to the precious pink and yellow shades that predominate. Of a quite different beauty is a profile head by Ingres. A Daumier has the golden brown tone and the handling that is particularly his own. A small canvas by Monticelli is a splendid symphony of color. A portrait by Bronzino stands out as typical. Other exhibits are a very fine Canaletto, a Panini, an English pastel of the XVIIIth century, and two little oils by Christopher Schwarz, a German master of the second part of the XVIth century.

HONOLULU

Paintings of Hawaiian landscapes by D. Howard Hitchcock are on view at the Cross Roads Studios. Among the works is his famous "Pele"—the large canvas which has been the cause of considerable comment. It represents Madame Pele, the "Spirit of the Volcano," rising up out of the fiery pit to wreak vengeance on mortals by casting her burning brand down upon them. Although tradition has her variously represented, sometimes as an old hag, or an old man, here she is seen as a rather beautiful but revengeful, passionate young woman.

Another oil is the "Spectre of the Broken." This depicts a spectacle to be seen on rare occasions when the sun, shining directly down upon an object, casts its shadow on the mist in front of it, causing the figure to be reflected dimly encircled with a rainbow halo.

About Jan. 15 there will open a display of thumb-box sketches from the Salmagundi Club, New York, to be followed by a rotary show sent out by the American Federation of Arts.

LOS ANGELES

Earl Stendahl's new gallery in Hotel Maryland, Pasadena, is exhibiting sixteen Mexican canvases by Orrin White, the result of his trip with Alson Clark last summer. The new work includes architectural aspects of picturesque corners, with figures in native dress. Mr. White has heretofore painted landscape only. Several of Alson Clark's canvases of similar subjects are shown, "The Siesta," full of gay atmospheric color; "The ratio," and his fine "Early Morning, Cuernacaca," a street vista patterned with cool gray shadows. Other pictures of note in the grouping by Western men are William Wendt's "Joyous Spring Day," "Sun and Fog" by Hanson Putnam, a marine with boats and a shoreline by Armin Hansen, "The Noon Hour" and two new desert scenes by John Frost. Pictures by Eastern artists include a Gardner Symons, a Paul Dougherty, "Morning After the Storm," "Etna" by Murray Dewey and "La Petite Citronne," a quaint yellow-haired little girl from the countryside of France, by Robert vonnon. Several pictures by John Bentley are among the many canvases beautifully displayed, for the installation of the pictures is always an important factor in the Stendahl exhibitions.

Several fine canvases by members of the National Academy are being shown in the Butmore Salon in addition to the pictures by Western artists. "The Golden Hour" by William Kitschel is easily the favorite of the collection which fills the Galeria Real, overflowing into two smaller rooms which give on to this long corridor promenade. Ernest Albert is represented by three landscapes, one a moonlight scene. E. Irving Couse shows "The Kam Maker God." William Wendt's "Sunlight and Shadow" is a study of California autumn and Dewitt Parshall's subjects are the cliffs and walls of the Grand Canon. Other painters not mentioned in a former list are Douglass Parshall, Francisco Cornejo, George Townsend Cole, Charles Hamilton Owens and Edward Volkert. Mr. Volkert's lush meadows with cows offer a contrast to California landscape. Linwood Andrews has been made assistant curator of the Salon.

George Soper was chosen to make the gift plate this year for the associate members of the Print Makers Society of California. The print, "Coming Home," is characteristic of the English etcher, depicting two work horses and a rider. The Fifth International exhibition of the society will be held at Los Angeles Museum in March.

Jules Kievits, a Hollander, has opened a gallery for foreign pictures in Pasadena. Mr. Kievits is a direct representative of several Italian and Dutch contemporary artists, being a brother-in-law of Gennaro Favai. His collection includes the work of Dor Barilari, Tullio Silvestri, Italians, and David Schulman, W. F. G. Jansen, Charles Leickert, Professor J. H. Jurre, Dutchmen. Kievits gallery also shows pictures by Isaac Israels, son of Joset Israels, and by Simon Maris.

Martin J. Jackson has been made Los Angeles representative for the Independents in connection with their March exhibition.

Cannell and Chaffin Galleries are showing fifteen large canvases by Edgar Alwyn Payne. In addition imaginative landscapes with nudes by Adele Watson are on view. The print room, under the direction of Arthur Millier, is proving one of the popular places in town. A varied collection of etchings includes work by Troy Kinney, Frank Benson, Roi Partridge, Loren Barton, Armin Hansen and Borein.

William Wendt and Aaron Kilpatrick have returned from a month's painting on the Santa Marguerita Ranch. They will take another trip into Arizona and New Mexico in January.

Edward Weston, camera pictorialist, gave a week's exhibition of prints in Mexico City during the revolution and sold every picture before the third day of the exhibition. —Elizabeth Bingham.

CINCINNATI

The John Herron Art Institute, Indianapolis, has purchased a portrait sketch by Frank Currier for its permanent collection. "There is an interesting connection between it and a painting recently acquired by the Museum here, namely, the portrait of Charles H. Freeman by Frank Duveneck," says the *Enquirer*.

"The Currier painting is also a portrait of Freeman, but a younger head, without the beard, more of a sketch, probably, done in a few hours of rapid and intense work. Currier was one of the painters associated with Duveneck's picturesque days in Munich, as was also Charles Freeman, and it is interesting to find the two paintings taking permanent places in the two museums at the same time."

ATLANTA

Thirty pastel scenes of Georgia mountains by Floyd Knight were shown in a special exhibition at Phillips & Crew's. Mr. Knight has exhibited in New York City and elsewhere and his sympathetic treatment of his themes has won him much praise.

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NEWARK

A group of fourteen paintings by young Chinese artists arrived recently from China and have been hung in the second floor gallery of the Newark Museum. This group of paintings is part of the "China and the Chinese" exhibition arranged by John Cotton Dana, director of the Museum, to show Americans China's age-old and still vital culture. They come from the Society for the Study of Chinese Pictorial Art, an organization of artists who believe in the perpetuation of their native traditions rather than in the adoption of Western methods which are not adaptable to the expression of Chinese ideals. This society is helping to train the younger generation of painters in their great and ancient traditions. Mary E. Ferguson, executive secretary of the Peking Institute of Fine Arts, secured the paintings from the members of this society and arranged the exhibition for the Newark Museum.

A glance at these pictures assures one that here are no mere copyists of an ancient tradition. The forms are more definite, the scale of colors higher in key than in the older Chinese art. The color areas are larger and more clearly defined. Whether this is an effect of Chinese Modernism influenced by Co-rean and Japanese painting, or whether the pictures of the older Chinese artists were equally bright and have been toned down by time, it is hard to say. The Chinese, of course, in their textile dyeing make allowances for the mellowing effect of time. It is possible that these moderns have also made some such allowance. They certainly have not attempted to copy the time-mellowed look of the Sung paintings.

Among the more interesting pictures in the exhibit are: "Pavilion in the Fairy Hills" by Li Wu-Hu, a series of musically aspiring hill masses in green and yellow ochre with tree trunks and pavilions in a coraline tone, the whole encircled with floating masses of white clouds. Hu Pei-Heng's "Landscape," a road wandering into lofty mountains, in monochrome, with just a hint of color, has the "far off" effect so highly prized by the Chinese. Chen Hung-To's "Landscape," mountains and mirage-like forms rising out of dimly hinted distances is eminently Chinese in its suggestive perspective. "Snow Scene," by King Kung-Pah, the most popular of Chinese painters of to-day, has the sureness that shows the initiated practitioner. Among the figure pieces Han Shih-Hu's "Lohan," a composition in red and green, has a Japanese feeling in the sharply modeled features, but the old Chinese line drawing appears in the adroit and simple folds of the robe that state the form and posture of the figure. Kuan Ping-Hu's "Asleep Before the Altar," a jolly composition in red, green, and gold, is ingenious in design and bright in color.

SALT LAKE CITY

Edwin Evans, formerly head of the art department of the University of Utah, exhibited pictures in the university's art gallery. The outstanding is the picture of the historical village of Le Beaux, France. Three studies of the mountains east of Salt Lake City are included. At an early date he will exhibit in New York.

At the Chamber of Commerce Waldo Midgley has an exhibition under the auspices of the Utah Art Guild. Twenty-six pictures are mainly scenes on the Hudson and Harlem rivers in New York and views of the Maine coast.

Miss L. L. Willard has a picture entitled "Sunshine" on exhibition in the east south Temple window of Z. C. M. I. The painting depicts Utah Lake.

—F. L. W. B.

DES MOINES

The Des Moines Association of Fine Arts is now holding an exhibition of paintings by Walter Ufer, to continue to Jan. 12.

During January the Women's Club is sponsoring a show by W. Elmer Schofield, who will be present at the reception on the opening night, Jan. 15. The display will continue till Feb. 15.

On Jan. 21 the Des Moines Association of Fine Arts will make a drive for membership which will be participated in by the Greater Des Moines Committee and other influential clubs of the city. Gardner Symons and Ben Foster will be the guests of the association at that time.

—L. O.

SAN DIEGO

The Friends of Art held a reception and private view at the opening of the California Art Club's exhibition in the Fine Art Gallery of the San Diego Museum.

Alfred Mitchell showed a group of small paintings and drawings in one of the Museum galleries during December. Mr. Mitchell is a San Diego artist who has recently won distinction at the Pennsylvania Academy.

A reception was held at the Little Gallery for the opening of an exhibition of figures and still-life subjects by Helena Dunlap and flower paintings and miniatures by Martha M. Jones.

The Print Makers show occupies another room in the same gallery and is attracting a great deal of attention. The Little Gallery, under the management of Beatrice de Lack Kromback, is a young institution in San Diego but it gives great promise. A large number of sales of paintings, etchings and bronzes have been made there and several commissions obtained for miniatures and book plates.

ST. LOUIS

Henry Warnecke, a recent addition to the art circles of St. Louis, is attracting notice by his sculpture in wood and brass. Two of his pieces are on view at the Guild and he has a small one-man show at the Public Library. The work is spirited and decidedly modern in feeling.

Elouise Long Wells displays drawings in the art room of the Public Library. They are constructive, honest and spontaneous.

The Friends of Local Artists have purchased from the competitive exhibition at the Artists' Guild a painting by Tom P. Barnett, "The Close of Day." The picture will remain in the exhibition until Feb. 1, when it will be presented to the Board of Education to use in the department of drawing.

Charles Connick, of Boston, lectured before the Washington University Association on stained glass.

Nancy Barnhart, recently returned from Europe, will hold an exhibition of paintings and drawings at Healy's Gallery during the holidays. A successful showing of her work was held last month in Chicago and also in Kansas City, in dealers' galleries.

The Art Alliance of St. Louis, at its annual meeting, elected these officers: President, A. Blair Ridington; secretary, Mrs. A. E. Ewing; treasurer, George S. Mepharm.

The St. Louis Art League is about to publish a magazine devoted to local art matters called *The Art Spirit*.

The City Art Museum will show the "Fifty Books of 1923" assembled by the American Institute of Graphic Arts during January.

—Mary Powell.

DAYTON

Eighteen paintings by Maurice Braun make colorful the gallery of the Dayton Art Institute. Most of the pictures were done in and about Lyme, Conn. "Down Library Lane—Lyme" shows a quiet little path shadowed by the branches of trees not yet in leaf. Mr. Braun's Colorado and California pictures are delightful bits of color and effective distance, his bold treatment not overworked but resulting in a bright gaiety of expression.

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MINNEAPOLIS

The Institute of Arts continues opening exhibitions of new acquisitions, the most recent being the John De Laitre memorial collection, comprising more than fifty drawings by as many artists of the French and English schools, chiefly of the XIXth and XXth centuries. The collection was formed with the idea that sound drawing is the foundation of all good work in the pictorial arts. It represents an eclectic taste. A Rodin water color wash drawing, a study of two profiles by Odilon Redon, a Rowlandson water color, sketches by Signac, Steinlen, Forain, Augustus John and Max Beer-bohm hang side by side with drawings by Sir Edward Poynter, Puvion de Chavannes, George Harlow, Constantin Guys, Gavarni, Beaufrère, Beurdeley, George Barbier, Verge-Sarrat and many others. The collection is the gift of Mrs. Horace Ropes and will be increased from time to time.

In the print galleries is an exhibition of portraits of children. Whistler is represented by five little etchings, several of which show Bibi Lalouette, whom Whistler drew frequently. By Mary Cassat are four experiments in aquatint and dry point. Louis Legrand, Adrien van Ostade, a contemporary of Rembrandt, and Andrew Geddes, Auguste LaPère, Adolph Beaufrère, Israels, Henri Boutet and Wille are also represented. The charming etchings of Eileen Soper are probably the feature of this group because of her youth and the skill of her work.

At the Bradstreet Galleries Carl W. Rawson is exhibiting forty landscapes, fine and tender in coloring, and most of them painted last fall in Minnesota.

The Mabel Ulrich Book Shop has opened a department of prints with an important exhibition of etchings and lithographs by Arthur B. Davies. By Birger Sandzen are several Kansas water colors, bold in design and coloring. S. Chatwood Burton has also contributed a group of etchings to the opening of the new gallery.

CLEVELAND

Two water colors strongly contrasted in theme and technique have been purchased by the Museum from the annual exhibition now in progress in the main gallery. The most important is one of the revolutionary West Indian pictures which Winslow Homer brought back from a painting trip to Nassau in 1885. "The Buccaneers" shows a group of freebooters standing in the shade of a cluster of tall palms, watching the progress of a sea fight in the distance. The notorious Blackbeard, whose pirate headquarters were at Nassau, is supposed to be the inspiration of the picture, which is strikingly colorful, with its indigo sea and vividly green palms.

The other water color which, with the Homer, was bought for the Hurlbut collection, is a flower piece by Charles Demuth, a gorgeous red lily with green foliage, and delicacy of line and finish. The study is modern in spirit.

—Jessie C. Glasier.

BUFFALO

The Buffalo Salon of Independent Artists announces its second annual exhibition at Hotel Statler from April 3 to April 25. Applications for space must be received not later than March 1. Each exhibitor will be charged an entry fee of \$10, which will include membership in the Salon for the current year and packer's fee. Applications for membership must be accompanied by amount of dues, payable to the Salon of Independent Artists, Julia D. Pratt, treasurer, 94 Glenwood Ave., Buffalo.

HARTFORD

James G. McManus has received the commission for a portrait of the mayor of the city, Richard J. Kinsella. Edward M. Stevenson is having an exhibition at the Hotel Bond. The display comprises a number of seascapes, inspired by experience in the navy during the war. "Fulton Fishermen" is an outstanding work. Landscapes, figures and decorative subjects are included.

INDIANAPOLIS

A group exhibition in the gallery of the Indiana Artists' Club by fourteen artists who paint in Brown county included landscapes, portraits, figures, interiors and flower and still-life subjects by T. C. Steele, Dale Bessire, L. O. Griffith, Ada Walter Shulz, Adolph R. Shulz, Robert E. Burke, V. J. Cariani, Homer G. Davisson, Marie Goth, Carl Graf, Fred Nelson Vance, Lucie Hartrath, George A. Mock, and Doel Reed, Cincinnati.

The Pettis Gallery displays eighteen paintings by Randolph LaSalle Coats, eleven of which were painted at Provincetown in the summer. Pictures painted in France and Italy in 1922 include two scenes, "Song of the Cypress" and "St. Jean du Doigt," selected last winter for a rotary exhibition of American art by the Milch Galleries in Mid-West cities.

Painted wooden figures by Charles Beaumont of characters from Serge Diaghileff's "Ballet Ruse," supplemented by one of Miss Ruth Page in her rôle in "The Birthday of the Infanta," have been lent to the Art Association of Indianapolis by Miss Page and have contributed a brilliant spot in the gallery where they are shown.

These dainty active figures with their pure colors and delightful poses are installed on narrow black shelves against a black background and the whole is enclosed in a buff-colored panel with a proscenium-arched opening. Both the figures and the colors used gain in effect against the dark background, and the cream-colored enclosure acts as a foil for the black and harmonizes the various color tones used on the figures.

Much use has been made of this small exhibition by students in the school, who winning action delineated here.

The marriage of Miss Vera Sangernebo, daughter of Mr. and Mrs. Alexander Sangernebo, to Walter Flaudorf, took place December 24 in All Saints' Cathedral. Miss Sangernebo is the secretary of the Indiana Artists' Club and an associate editor of *The Palette*, the official organ of the club.

At the Herron Art Institute Frederick W. Allen, sculptor, is represented by a display of portraits, figure subjects, fountain pieces and imaginative designs both in the round and in relief.

The Annual Exhibition of American Art at the John Herron Art Institute, mostly selected from the Chicago Art Institute show, will open on Sunday, Jan. 6. The January print show will include early Italian and German engravings. A class formed to study "Appreciation of prints" will meet during January and February.

—Lucille E. Morehouse.

KANSAS CITY

Joseph Conradi, Swiss sculptor, has just completed a statue of Christ which adorns the west facade of the new church of St. Vincent in this city. The statue is more than nine feet tall, hewn from a massive rock of Bedford stone.

Public gallery talks every Thursday afternoon are a feature of the Kansas City Art Institute program for spreading the gospel of appreciation of art. These lectures are given either by Director Kurtzworth or by an invited lecturer.

The Findlay Galleries are showing two portraits by John Douglas Patrick. Mr. Patrick has just finished portraits of Senator Stone and Representative Bourland.

The Findlay Galleries recently invited a group of Cherokee Indians from Ponca City, Pawhuska and Tulsa to attend the Randall Davey exhibition. A large crowd attended.

George Woodruff, painter of fruits and decorative pieces, whose temporary studio is in the Muchbach Hotel, is going to California soon on a short trip.

Hug's Gallery is showing three portraits by LeRoy McMorris of the Kansas City Art Institute, including those of Miss Madeline Prosser and Mrs. Lucile Wade, the artist's mother. —L. L.

CHICAGO

The Alexander McKinlock Memorial Court, at the extreme east end of the Art Institute in Grant Park, was opened informally by the Wild Flower Preservation Society of America, Illinois Chapter, on the occasion of the sixth annual mid-winter exhibit. This new edifice adds three spacious stately galleries north, east and south, with glassed walls facing an open court in the center, which is to be decorated with a fountain and sculpture. The court, given by Mr. and Mrs. George A. McKinlock in memory of their son Alexander, who died in the World War, is directly east from the main entrance of the Art Institute and over a quarter of a mile from the lions guarding the porticoes on Michigan Boulevard.

In addition to its propaganda to save the wild flowers from extermination, the nature study exhibit includes paintings of landscapes and the haunts of wild flowers by Frank V. Dudley and others, etchings by Earl H. Reed, Frank Benson and Bertha E. Jacques, and artistic photographs.

The Art Institute's industrial arts section observed the Christmas season by an exhibition of kitchen utensils artistically treated.

A group of Romanesque capitals carved in sandstone from the Loire Valley is a recent addition to the Art Institute. The carvings relate to allegories of virtue and vice, and depict unicorns, griffins and lions.

In an adjacent gallery in Gonsaulus Hall is a collection of gold, silver and bronze medals, the gift of W. F. Dunham. Every pope from Innocent VII of the XVth century to the present is represented.

The success of the Batik Ball given under the auspices of the Association of Arts and Industries was largely due to its artistic features. The committee on decorations included Lionel Robertson, Bessie Bennett and J. Elmore Tannehill, the decorations being executed by Edgar Miller. C. Raymond Jonson, painter, was director of lighting. The prologue of the ball was written by Wallace Rice and spoken by Lester Luther. An Oriental group was staged by the Guild of Free Lance Artists of Chicago. Russell Patterson was the chairman. The "Spectrum Fantasy" was under the direction of Miss Fanny Kendall, Lionel Robertson and Alfonso Iannelli (sculptor). Mrs. Albion Headburg, chairman of art of the Chicago Woman's Club, who conducted successfully the campaign to preserve the Fine Arts Building in Jackson Park, supervised a pageantry entitled "Batiking the Midway," the participants being sculptors and young painters of the Midway group. "Seviliana" was enacted by eighty students of the Chicago Academy of Fine Arts. The costumes were designed by Ralph Moni, and the group directed by H. Putnam Hall of the interior decoration department. A group of singers from the Chicago Civic Opera took part.

Sixteen drawings with color made in the three years between 1920 and 1923 by Pablo Picasso are hung in the gallery of the Arts Club at the Art Institute. Quotations from Clive Bell's comment introduce them. They are chosen from the New York collection which came from Paris and include the convincing drawings of "Arlequin," "Mother and Child," "The Answer," and others, all on a large scale.

Albert Gattmann, of Berlin, who received the prix de Rome in 1908, and during the late war served as official war painter on the general staff, painting in France, Russia, Rumania, Bulgaria and Macedonia, shows forty paintings, including portraits, at the Palette & Chisel Club. Among the pictures are an idealistic canvas, "Adoration"; portraits of "My Wife" and "Macedonian Woman," and the studies "Shepherd," "Woodchopper" and "Washer Woman." Mr. Gattmann is a guest of the Palette & Chisel Club. —Lena May McCauley.

—Carl Ringius.

MCPHERSON, KAN.

The first showing of the current year's work by Birger Sandzen was held at the McPherson High School and included twenty-four canvases. There were over 3,000 paid admissions. From McPherson he show went to Lindsborg, where the high school purchased one of the paintings, which brings its total of his work now up to twenty-five.

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WASHINGTON

The exhibition of drawings and pastels by Thomas W. Dewing in the Atrium of the Corcoran Gallery, lent by the owners in many parts of the United States, is creating the deepest interest. Nine works are lent by William G. Mather, three by John Gallatly, three by William Macbeth, two by James Parmelee, seven from the Milch Galleries and two by W. K. Bixby.

In one of the lower rooms of the gallery are shown forty miniatures by Alyn Williams, president and founder of the Royal Society of Miniature Painters of England. Mr. Williams has a studio now in Washington for the season. Among his Washington miniatures is one of Mrs. Warren G. Harding.

In the same room with the Williams miniatures is a collection of small sculpture by Louis Rosenthal, a British artist. Some of the figures are so minute as almost to require a magnifying glass. There are a Hercules and Centaur, a Bacchanalian dance and animals among the works.

On view in the central room of the National Gallery are a number of busts in plaster, bronze and marble by Moses W. Dykaar, the Russian sculptor who has been occupying a studio in the Gallery. Among the portraits are those of President and Mrs. Coolidge, Justice Wendell P. Stafford, Alexander Graham Bell and Hudson Maxim.

At the Arts Club sixty-three pictures by Mrs. Cherry Ford White cover the walls of the drawing room. They are of great variety including portraits, landscapes and still life. In the library are water colors by Charles Biessel of Chicago. These exhibits are to be followed by oil paintings by members of the National Association of Women Painters and Sculptors.

Jerome Conner, sculptor of the monument in honor of the nuns of the Civil War, has returned to Washington after a year's absence. —Helen Wright.

BALTIMORE

The exhibition of paintings by Abraham Manewitch at the Peabody Galleries is an unusually successful one; it is a rare combination of artistic sensibility and pure thought in the artist. Its appeal to Baltimore art lovers is proved by the fact that eight of the canvases have already been sold. His pictures dealing with American subjects include two Camden, N. J., studies, a scene in Philadelphia, and one near New York City. The others are Russian scenes. Mr. Manewitch is engaged at present on a pastel portrait of Mrs. Reuben Oppenheimer. He will later exhibit at the Babcock Galleries in New York.

At the Baltimore Museum a fully equipped colonial kitchen, loaned by Mrs. Miles White, contains many rare and beautiful pieces, including particularly a number of burnished copper utensils, courting lamps, objects of pewter and glass, and curious candle lanterns.

At the Peabody Gallery exhibitions by Anna Keene Wilson, Rosalie Carey and Alice Stone opened on Jan. 4. The fifteenth annual exhibition of American art under the auspices of the Charcoal Club will open on Jan. 24, and the twenty-eighth annual exhibition of the Baltimore Water Color Club on March 5. —L. C. E.

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BOSTON

The general show by members of the Guild of Boston Artists presents a very handsome appearance. The paintings are well spaced on the warm gray walls and are so well hung that they help each other in tonality and variety of subject. A recent portrait by Edmund C. Tarbell has the place of honor. It is a strong, distinguished character study of William H. Wellington. The light plays lambently upon the hands and head, and the white hair is painted with a delicacy and fluffiness not unworthy of Gilbert Stuart. Richard Andrews shows a big, simple autumn landscape, I. M. Gauguin an interior of exquisite intimacy, Howard M. Smith a vivid, realistic portrait happily provided with a tapestry background, and Adelaide Cole Chase a portrait commanding in its reticence and authority. William Paxton's interior is of vicer loveliness of hue and surface. There are strength and poetry in Philip Little's Maine landscape. George L. Noyes shows a romantic Venetian scene, and Arthur P. Spear, a cockatoo decoration. There is the beauty of truth in Marie Danforth Page's tenement "Madonna and Child." John Sharman's three still lifes fill one whole panel with loveliness.

R. C. and N. M. Vose have hung a remarkable exhibition of old masters ranging from a coronation of the Virgin attributed to Rossello di Saco Pro Franchi (1376-1456), through representatives of many great European schools, to "Girl's Head" by Thomas Sully, an ethereally beautiful bit of color. "Portrait of a Gentleman" by David is a magnificent example of this French classic master. John Hoppner's "Lady Louise Manners" is representative of this fashionable painter's best. "Cottage Among Oak Trees" by Hobbema, "Flowers" by Jan Van Huysum, and "Flatford Lock" by Constable are, like the David, worthy of a place in any museum. The picture by Constable is one of the beautiful links between the works of the Barbizon men and the Monet group. "Madonna and Child Enthroned" by Carneil van Comiloo is a lovely blending of Italian and Gothic tradition.

The traveling section of fifty European paintings in the Carnegie 1923 International Show will be shown at the Boston Art Club Jan. 5-23.

Joseph Lindon Smith, of the Boston Museum of Fine Arts-Harvard University exploration expedition to Egypt, has recently returned to Boston with numerous color studies made in the tombs of the kings. He states that the expedition is soon to attack a fresh site, Semneh, in the gorge called Batn-el-Hagr, about forty miles from the railway station of Wady Halfa, and in the neighborhood of the second cataract. The Department of Antiquities of the Egyptian government has recently decided to excavate the cemeteries at Dahshur, some thirty miles south of Cairo. The authorities have invited Dows Dunham, assistant curator of Egyptian Art in the Boston Museum, to participate in the work. He has already begun on this new task.

Drawings of King Arthur and his Knights, made by Louis Rhead, are being shown through the month of January at the Bookshop for Boys and Girls.

Doll & Richards' Gallery has a varied new exhibit. Of first interest are five fine examples of Charles H. Davis' landscapes, including one of the snow scenes he rarely paints. Then there are three of Charles R. Patterson's stirring ship pictures, a decorative cloud study by Charles H. Halliwell, and a lovely "Nocturne" by Birge Harrison. At the same galleries are decorative landscapes by Marjorie Robins Millbank, and romantic souvenirs of painting excursions, here and abroad, by Gertrude Robins Caswell.

At the Vose Gallery is shown a new head of Lincoln by Louis Mayer, sculptor. This powerful, kindly characterization owes nothing to the familiar works of others, yet there is in it nothing merely eccentric. It is at once personal and universal in appeal.

Boardman Robinson's lithographs, cartoons, portraits and caricatures are being shown at Harold Vinal's Bookshop on Mt. Vernon St. Mr. Robinson's political sympathies are obviously with the progressive elements.

Portraits by Catherine Priestlev Richardson at the Copley Gallery illustrate an admirable command of technical resource.

N. C. Wyeth, who has been working for some months on a commission of the Unitarian Laymen's League for a series of twenty paintings suggested by the parables of Jesus, has completed six of them, and they are on view at the League headquarters, Unity House, Park Square, Boston. Mr. Wyeth had attained to a spirituality in these pictures which will surely make them of wide interest.

Water colors and sketches by William R. Hazelton are on view at the Casson Galleries. These are fruits of Mr. Hazelton's recent visit to France. They have uncommon decorative charm and sustained competence. Ultimately Mr. Hazelton expects to use them as a basis for wood cuts in black-and-white and in color. He found his subjects in Oxford, Moret, Brittany, Bruges, Versailles, Chartres and Douranenez.

—Ernest C. Sherburne.

**THANNHAUSER
GALLERIES****LUCERNE****MUNICH****ROCHESTER**

The current exhibition at the Memorial Art Gallery, which is the most important of the gallery year, comprises a distinguished collection of portraits by Cecilia Beaux, landscapes by Chauncey F. Ryder and Max Kuehne, wood-block prints by Gustave Bauman, sculpture by Emile Bourdelle, Gaston Lachaise, Lucy Perkins Ripley and Gleb, Derujinsky, and Danish hand-wrought silver by Georg Jensen. A pair of fine XVIIth century Flemish tapestries lent by P. W. French & Co. and a group of selected paintings by American contemporaries, among them Willard Metcalf, Robert Nisbet, Albert Groll, Orlando Rouland and Sigurd Skou, add varied interest to the display. The opening of the exhibition was made notable by the presence of Miss Beaux, Mr. Ryder and Mr. Kuehne, who received with President Rhee, Mrs. Watson, Miss Herdle, and the board of directors, at the annual reception to the members of the gallery and their friends.

Among the portraits by Miss Beaux are "The Dancing Lesson," lent by the Art Institute of Chicago; "On the Terrace," a portrait of her niece; "My Aunt and First Instructor," "Hon. H. Platt Andrew" and "Leslie Buswell, Esquire." "The Dancing Lesson," which has for its subject the two daughters of Richard Watson Gilder, is a work of outstanding distinction in its fluency of brush work and dignity of portrayal.

Max Kuehne is a colorist of brilliant qualities, whose palette is more than adequate for recording the landscape of Spain under its most colorful skies. The hill-towns, cathedral-crowned and gaily hued, crumbling architecture of bridge and city street, and market squares furnish him many opportunities for subject arrangement and splendor of color. A chest, decorated in gesso in the Italian Renaissance manner, and all of the frames on the pictures are convincing examples of Mr. Kuehne's craftwork.

Bourdelle's "Head of Beethoven" is among the sculpture.

Paintings by Louis Blackburn and Fritz Troutmann have been on view in a small shop in East Ave. An undersea fantasy by Troutmann is among his most striking works. He is a colorist who paints abstractedly with good effect. Blackburn's still-life pictures are notably good. Both artists live in Rochester.

PHILADELPHIA

An exhibit of the work of Frederick Robbins is being held at the Graphic-Sketch Club. An etching of the club's historic and picturesque club building has been presented by the artist to the club.

The Art Alliance has issued a new series of artistic post card views of historic Philadelphia. Eight are reproductions of etchings and lithographs by Joseph Pennell, two lithographs are by Herbert Pullinger, and a pen-and-ink by Henry Pitz and five pen-and-inks by Thornton Oakley are included. A pen-and-ink drawing of the Art Alliance from Rittenhouse Square by Mr. Oakley has been presented by him to the Alliance.

William G. Kriehoff has just completed a large three-quarter-length portrait of John J. McDevitt, Jr., which is to be presented to Mrs. McDevitt by the Midnight Club.

At Welsh's Gallery this month there will be four landscapes in oil by George Bellows. Paul Martel is exhibiting a portrait of his son, Remi Remont Martel, aged nine, in the gallery.

Richard Blossom Farley is finishing a portrait of Judge John M. Patterson.

Several canvases were sold on the first day of Fred Wagner's one-man exhibition of twenty-five water colors and twenty-five oils at the Art Institute of Dayton, Ohio.

The Persian collection of water colors and drawings now at the Pennsylvania Academy of the Fine Arts and attracting wide comment is the collection of the president, John Frederick Lewis.

St. Mark's Church in Locust Street has a new pair of Gothic doors for the main entrance designed by Charles Borie. The modeling and wood carving were by E. Maene, the iron hinges and locks by Samuel Yellin and the stained glass and decorative paintings by Nicola D'Ascenzo.

Walter Hancock has returned from France and Italy. He spent six months studying and working in sculpture.

—Edward Longstreth.

WORCESTER

Paintings by the Russian artist Boris Grigoriev are being shown at the Museum. The private view was held on Friday evening, Jan. 4, and was largely attended.

NEW YORK EXHIBITION CALENDAR

Ainslie Galleries, 677 Fifth Ave.—Exhibition of paintings by A. Garfield Learned, to Jan. 15. Anderson Galleries, Park Ave. and 59th St.—Exhibition by the New Society of Artists, to Jan. 31.

Arden Gallery, 599 Fifth Ave.—Portraits by seven American artists.

Arlington Galleries, 274 Madison Ave.—Exhibition of American paintings.

Art Center, 65-67 East 56th St.—Viennese children's art exhibition, to Jan. 17; miniatures by Eulabee Dix Becker, to Jan. 19; exhibition of the work of British illustrators, to Jan. 17; exhibition by the students of the Metropolitan Art School, to Jan. 14.

Babcock Galleries, 19 East 49th St.—Paintings by William R. Leigh, to Jan. 31.

George Gray Barnard's Cloisters, 454 Fort Washington Ave.—Open daily except Monday.

Brooklyn Museum, Eastern Parkway—Eight annual exhibition of the Brooklyn Society of Etchers, to Jan. 15.

Brummer Galleries, 43 East 57th St.—Paintings and drawings by Max Jacob.

Daniel Gallery, 2 West 47th St.—Paintings by Kuniyoshi, to Jan. 22.

Dudensing Galleries, 45 West 44th St.—Paintings by contemporary artists.

Durand-Ruel Galleries, 12 East 57th St.—Paintings by Renoir beginning Jan. 5.

Ehrlich Galleries, 707 Fifth Ave.—Exhibition of paintings by old French masters, to Jan. 12.

Mrs. Ehrlich's Galleries, 707 Fifth Ave.—A room of decorative panels in gesso by Frances Burr.

Farson Galleries, 25 West 54th St.—Paintings by old and modern masters; sculpture by Jo Davidson.

Ferargil Galleries, 607 Fifth Ave.—Exhibition by the Taos Society of Artists.

Fine Arts Bldg., 215 West 57th St.—Combined exhibition by the New York Water Color Club and the American Water Color Society, to Jan. 15; 7th annual exhibition of the New York Society of Painters, to Jan. 16.

Folsom Galleries, 104 West 57th St.—Exhibition of American paintings.

Grand Central Galleries, 6th floor, Grand Central Terminal—Exhibition of American paintings and sculpture.

P. Jackson Riggs, 11 East 54th St.—The Bachstiz Collection of Renaissance Bronzes.

Kennedy Galleries, 693 Fifth Ave.—Etchings by Bone, Cameron and McEvey, through January.

Kingore Galleries, 668 Fifth Ave.—Paintings by J. Stewart Barney, beginning Jan. 6.

Leonardo Art School, 288 East 10th St.—Exhibition of applied art, to Jan. 15.

John Levy Galleries, 559 Fifth Ave.—American and foreign paintings.

Lewis & Simmons, 612 Fifth Ave.—Old masters and art objects.

Macbeth Galleries, 450 Fifth Ave.—Paintings by Robert Henri and Grace Ravlin, to Jan. 21.

Metropolitan Museum, Central Park at 82nd St.—Chinese paintings; embroideries from the Greek Islands.

Milch Galleries, 108 West 57th St.—Exhibition by the Aquatellists, to Jan. 12.

Montross Gallery, 550 Fifth Ave.—Paintings by Allen Tucker, to Jan. 24; paintings by Walt Kuhn, to Jan. 26.

Municipal Art Gallery, 40 Irving Place—Memorial exhibition of sketches in pencil, water color and oil by James Parton Haney, Jan. 5-26.

N. Y. Public Library, Fifth Ave. and 42nd St.—Exhibition of landscape prints.

N. Y. Public Library, 203 West 15th St.—Paintings by Jonty Lie and William Starkweather, to Jan. 31.

The Pen and Brush, 16 East 10th St.—Exhibition of small paintings.

Pratt Institute, Ryerson St., Brooklyn—Illustrations in color and black by Pruett Carter.

Ralston Galleries, 4 East 46th St.—XVIII century English portraits and Barbizon paintings.

Rehn Galleries, 693 Fifth Ave.—Exhibition of paintings by a group of American artists.

Rosenbach Co., 273 Madison Ave.—The Roederer collection of French books, prints and drawings of the XVIII century.

School of Design and Liberal Arts, 212 West 59th St.—Exhibition of Japanese prints and stencils; drawings by John G. Dabrowsky.

Scott & Fowles Galleries, 667 Fifth Ave.—Water colors by Ambrose McEvoy and drawings by Augustus John.

Sculptor's Gallery, 152 East 40th St.—Exhibition of sculpture and paintings, to Jan. 7.

Mrs. Sterner's Gallery, 22 West 49th St.—Exhibition of paintings by Henry G. Keller.

Arthur Tooth & Sons, 709 Fifth Ave.—Specialists in XVIII century English, French and Barbizon paintings.

Viennese Shop, 591 Fifth Ave.—Exhibition of Viennese art.

Wesselhoft & Cowles, 178 Waverly Place—Exhibition of modern designs in stained glass and stereo.

Weyhe Galleries, 794 Lexington Ave.—Landscape and figure drawings by Arthur B. Davies, to Jan. 10.

Wildenstein Galleries, 647 Fifth Ave.—Portraits by Mrs. Leslie Cotton beginning Jan. 7.

Catherine Lorillard Wolfe Club, 802 Broadway—Exhibition by I. Maynard Curtis, Josephine Barnard and May Fairchild, Jan. 4 to Feb. 4.

Howard Young Galleries, 634 Fifth Ave.—Exhibition of American and foreign paintings.

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